

*W*HITMORE  
RARE BOOKS



HOLIDAY  
CATALOGUE  
2020



# *W*HITMORE RARE BOOKS

HOLIDAY  
CATALOGUE  
2020

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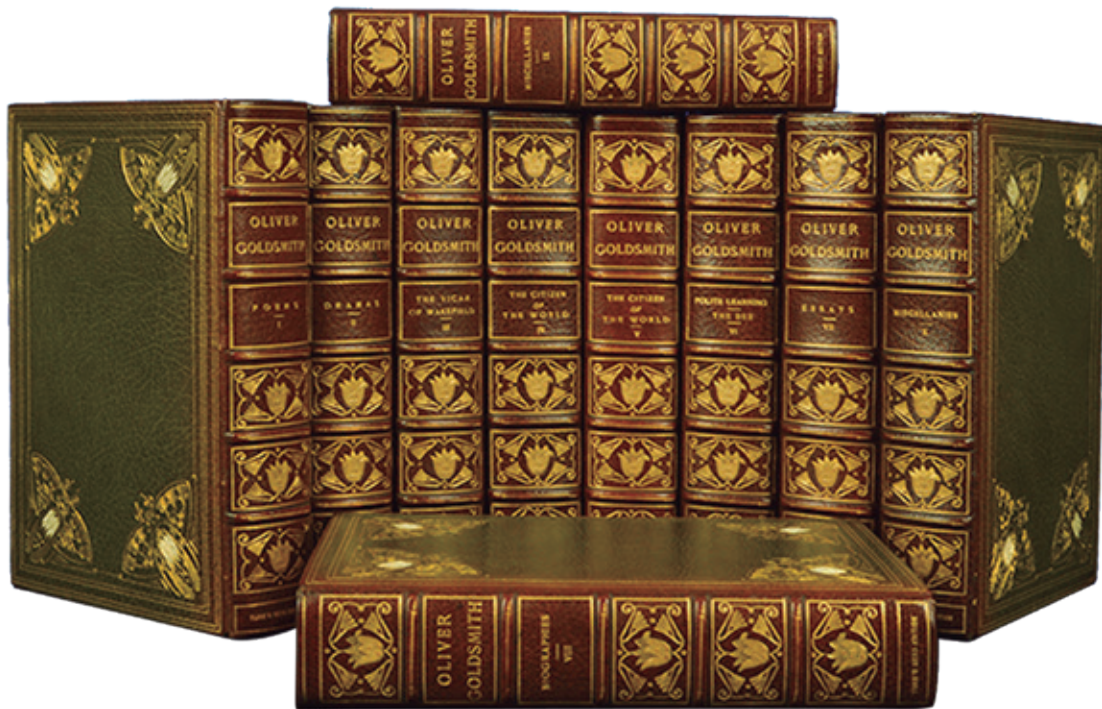
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*"The Words of Oliver Goldsmith (in 10 vols.) -- Item 22"*



*Addison's astute cultural commentary drawn together in a lovely contemporary binding*

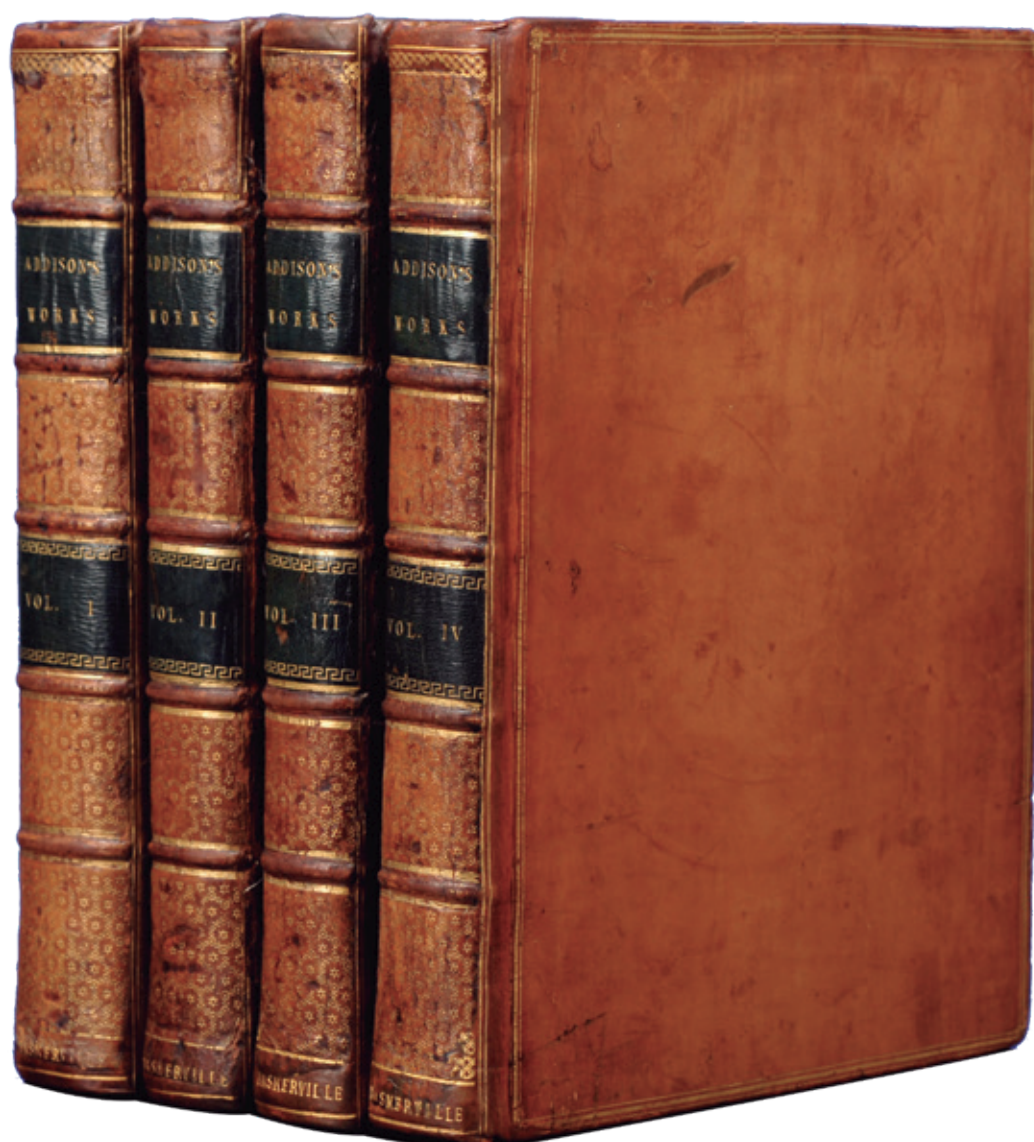
## 1. Addison, Joseph

### THE WORKS (IN 4 VOLS.)

Birmingham: Printed by John Baskerville, for J. and R. Tonson, 1761. First Thus. First Baskerville edition of the Works of Joseph Addison (originally published in 1721). Four large quarto volumes in contemporary French calf, rebaked, preserving the original spines. Boards triple-ruled in gilt, spines decoratively tooled in gilt in compartments, with two dark blue morocco gilt lettering labels, decorative gilt board edges and turn-ins, all edges gilt, marbled endpapers. This copy bound without the very scarce "Directions to the Binder" leaf Zzz2 (after page 538) in volume 1 and the seven leaves of cuts in volume 2, else complete with all errata noted by Gaskell. Collating Volume 1: xxv, [2], [1 blank], 537, [1 blank], [4 Index], [2 blank] with frontispiece portrait and three engraved plates + six numismatic plates (included in pagination); Volume 2: [8], 538, [11]; Volume 3: 579, [1 blank], [11 index], [1 blank], two leaves (Ss1 and Ss2 /321-324) with top margins neatly repaired (not affecting text); Volume 4: 555, [1 blank], [10 index], with the preface and dedicatory poem by Thomas Tickell. Engraved frontispiece portrait (by T. Miller after G. Kneller) and three engraved plates (by C. Grignion after F. Hayman) in Volume 1, and six woodcut numismatic plates in Volume 1 (included in pagination). An excellent set.

Essayist, dramatist, and poet Joseph Addison was one of the 18th century's most prolific cultural commentators. A Whig supporter, he used his work to encourage popular support of the party and assist them in maintaining power—a project he undertook alongside friend and fellow writer Richard Steele of *The Tatler*. Here, some of his most powerful works are drawn together in a lovely contemporary binding.

Gaskell 17. Rothschild 15.



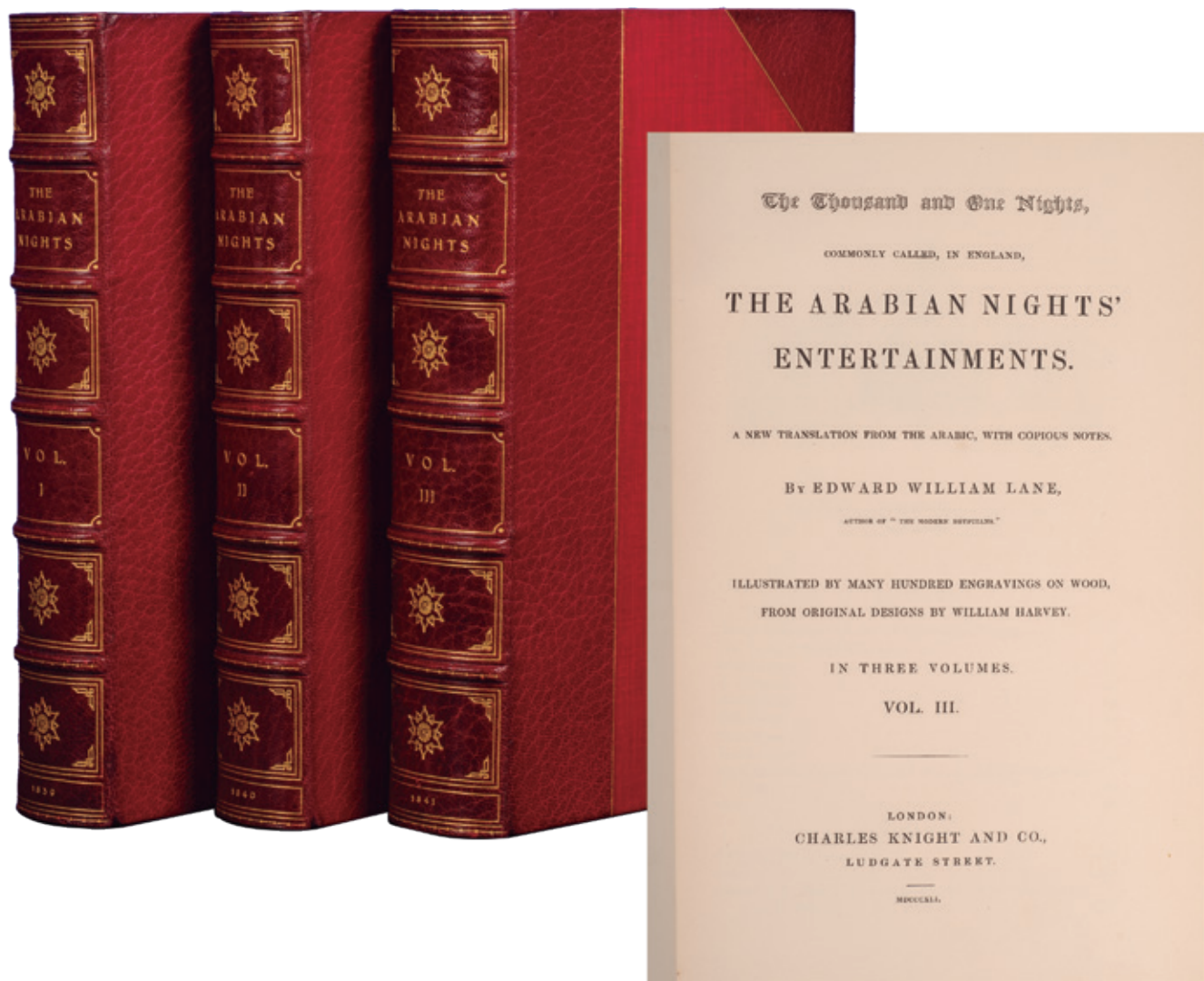
*The original appearance in book form of the first accurate translation into  
English of the classic story of Scheherazade*

## 2. [Arabian Nights]

### THE THOUSAND AND ONE NIGHTS (IN 3 VOLS.)

London: Charles Knight and Co., 1839-1841. First Thus. Three large octavo volumes (247 x 157 mm) bound circa 1920 in three-quarter red morocco over cloth boards ruled in gilt. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments, marbled end-papers, top edges gilt. With the engraved bookplate of William John Watson on each front paste-down. Collating xxxii, [1, translators advertisement, verso blank], 618, [1, printer's imprint], [1, blank]; xii, 643, [1, printer's imprint]; xii, 763, [1, printers device]. Numerous wood- engraved text illustrations throughout. Volume I complete with the translator's Advertisement giving the spelling and pronunciation of various Arabic words. A Fine set and the first translation by Edward William Lane. Originally issued from 1838-41 in thirty-two parts and with copious notes, this is the original appearance in book form of what is generally acknowledged to be the first accurate translation into English of the classic story of Scheherazade.

The Arabian Nights' Entertainments is "a collection of ancient Persian-Indian-Arabian tales, originally in Arabic, arranged in its present form about 1450, probably in Cairo. The collection is also known as A Thousand and One Nights. Although the stories are discrete in plot, they are unified by Scheherazade, the supposed teller; she postpones her execution by telling her husband Schahriah a story night after night, without revealing the climax until the following session. The first European translation, into French, was Antoine Galland's twelve-volume (1704-17) free rendering of the oldest known manuscript, that of 1548. In 1840 E.W. Lane published a new scholarly English translation (3 vols.); John Payne's translation appeared in nine volumes, 1882-84; and Sir Richard Burton's monumental version (10 vols.) was issued only to subscribers by the Kamashastra Society of Benares in 1885-86. Among the more recent editions is a four-volume edition by Powys Mathers, completed in 1937" (Benét's Reader's Encyclopedia). The most popular stories include Aladdin, Ali Baba and the Forty Thieves, and Sinbad the Sailor.



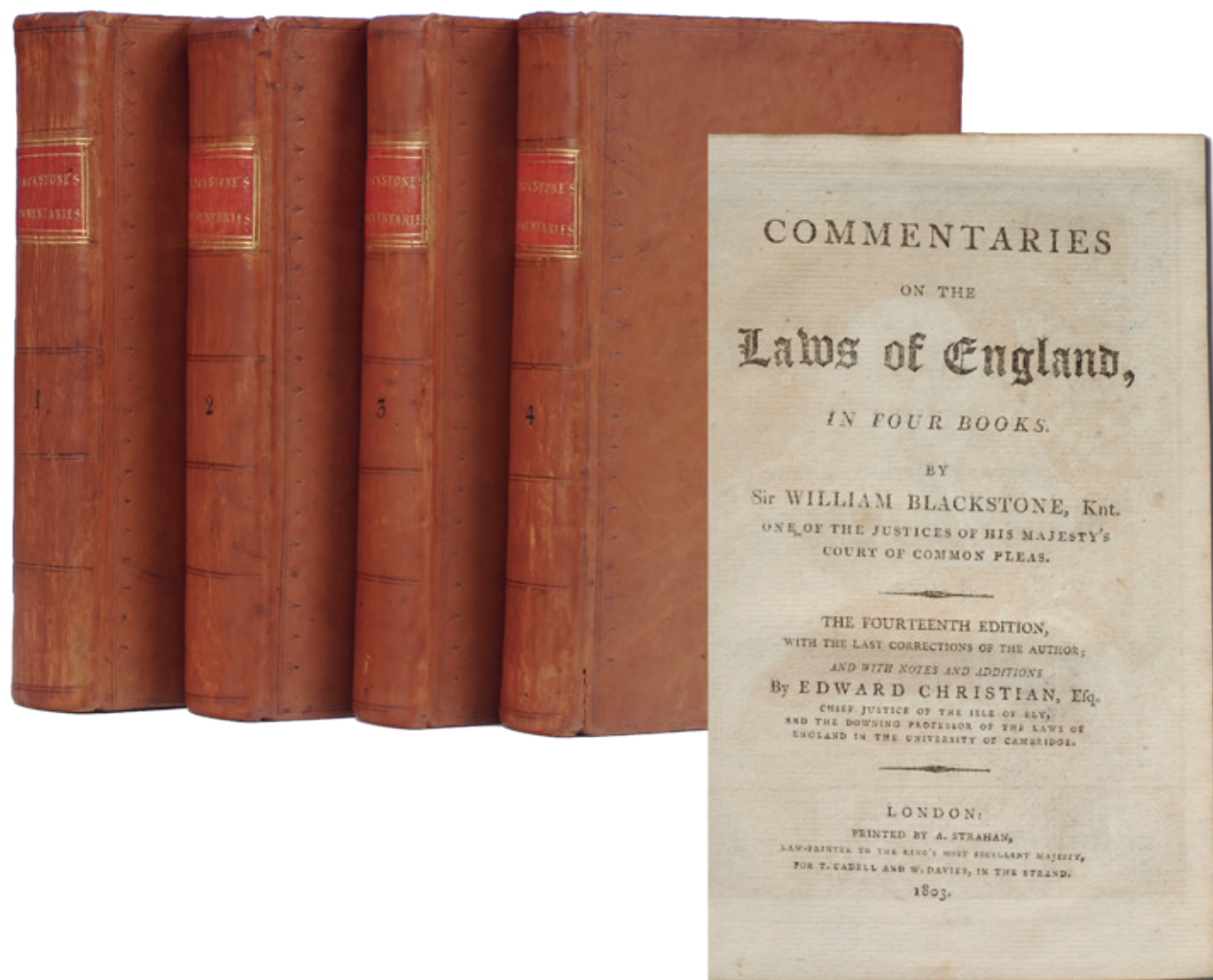


*A bedrock of English legal history***3. Blackstone, William****COMMENTARIES ON THE LAWS OF ENGLAND (IN 4 VOLS.)**

London: Printed by A. Strahan for T. Cadell and W. Davies, 1803. Later printing. Fourteenth edition overall (first published at Oxford 1765-1769), and the sixth edition published after Blackstone's death, with notes and additions by Chief Justice of the Isle of Ely Edward Christian. Four octavo volumes (205 x 129 mm). Contemporary calf decoratively ruled in blind with red morocco gilt lettering labels and with volume numbers stamped in black. Engraved frontispiece portrait in Volume 1. Engraved Table of Consanguinity facing page 204 and folding engraved Table of Descents facing page 240 in Volume 2. Irregular pagination. Collation: a8 B-Z8 Aa-Tt8 Uu4; A4 B-Z8 Aa-Uu8; A4 B-Z8 Aa- Mm8; a4 B-Z8 Aa-Pp8 Qq4 Rr2. A spectacular set.

"Blackstone's great work on the laws of England is the extreme example of justification of an existing state of affairs by virtue of its history...Until the Commentaries, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine; nothing but trouble, even danger, was to be expected from contact with it. Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation...He takes a delight in describing and defending as the essence of the constitution the often anomalous complexities which had grown into the laws of England over the centuries. But he achieves the astonishing feat of communicating this delight, and this is due to a style which is itself always lucid and graceful. This is the secret of Blackstone's enormous influence" (Printing and the Mind of Man). This work was enormously successful with eight editions appearing in the author's lifetime, and "for sixty years after his death editions continued to follow one another almost as quickly" (DNB.).

PMM 212 (for the first edition).





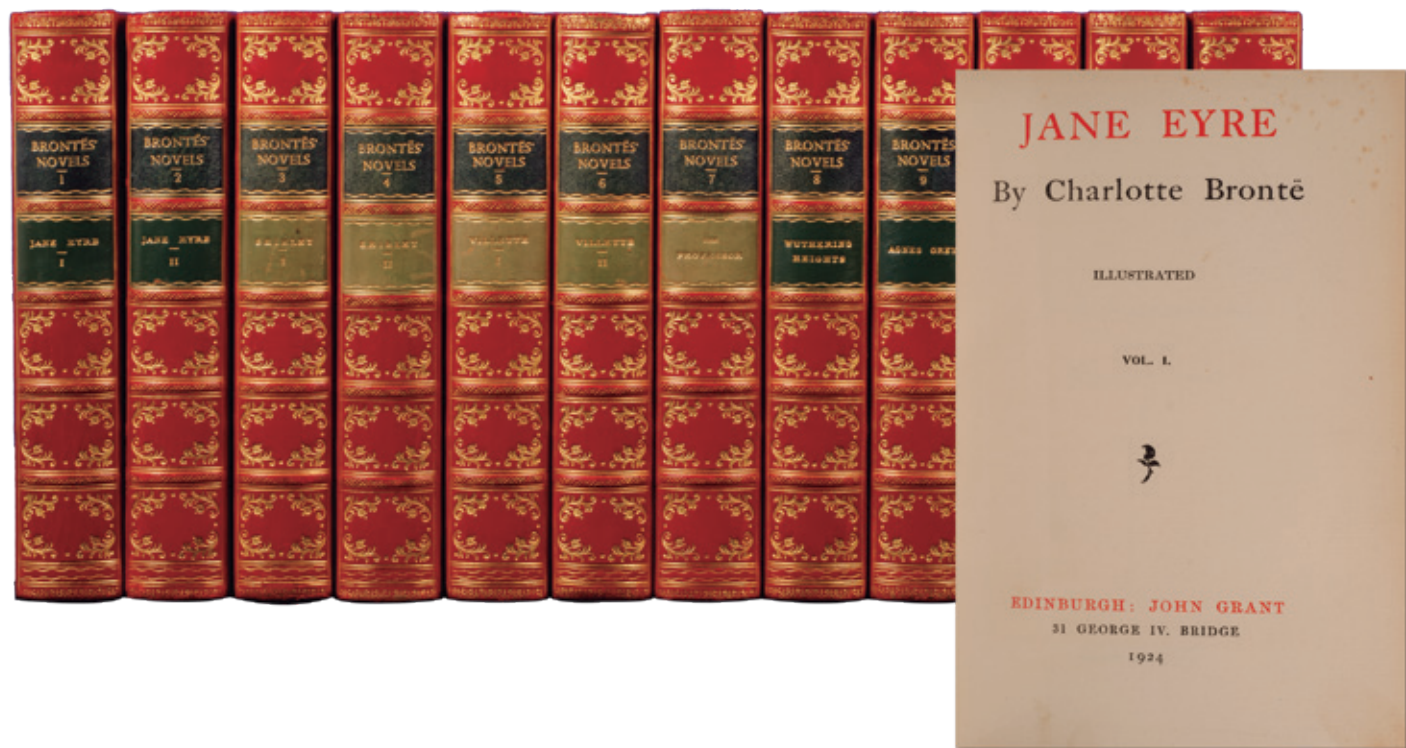
*The full Brontë works, handsomely bound*

#### 4. Brontë, Charlotte, Emily, and Anne

### NOVELS OF THE SISTERS BRONTË (IN 12 VOLS.)

Edinburgh: John Grant, 1924. First Thus. Twelve octavo volumes (205 x 140 mm). Handsomely bound circa 1960 by [Rivière] for Henry Sotheran in three-quarter red calf over red cloth boards ruled in blind. Spines decoratively tooled in gilt in compartments, two blue and green morocco lettering labels, top edge gilt, marbled endpapers. Frontispieces and plates. Half-titles and title-pages printed in red and black. Seven of the green spine labels are faded, otherwise Near Fine.

The Thornton Edition was first published in 1905, named for the village on the outskirts of Bradford, West Yorkshire best known as being the birthplace of the Brontës. The moorlands of that area "had a profound influence on the writing of Charlotte, Emily, and Anne Brontë....at their home the children created a rich imaginary world. Any books that came their way were eagerly devoured, and they produced their own books as well" (Brontë Society). As the sisters rose to adulthood, their novels began to focus on the complex emotional lives of women from all walks of life -- from orphans to governesses to heiresses -- but with the greatest emphasis on those whose educations and livelihoods most reflected their own. With clear-sightedness, they used their knowledge of gendered, economic, and social constraints to develop their best material. Again, the moorlands of their upbringing affected their writing. Anne's work was like a still day before a storm. And "if Charlotte's novels keep up a stiff wind, Emily's one novel is a thunderstorm. Their characters...have such a gust of life that they transcend reality" (Dean). Publishing under gender neutral pseudonyms of Currer Bell, Ellis Bell, and Acton Bell, the three talented authors were able to release their works to the public without the kind of criticism that fell on women of the time. It was with the publication of Anne's second novel, *The Tenant of Wildfell Hall*, that the women were forced to reveal their true identities when an unscrupulous publisher attempted to use Currer Bell's name to sell another, less successful author's works. The literary fame that came with the Brontës' revelation led only to a short lived happiness, as all three died at early ages" (Brontë Society).



*An important work of Victorian poetry in exceptional condition*

## 5. Browning, Robert

### MEN AND WOMEN

London: Chapman and Hall, 1855. First edition. Carter's binding variant "B" with Chapman and Hall in gilt at the base of the spine and other variations in stamping. Two octavo volumes. Collating iv, 260; iv, 241, [iii]; complete. A beautiful, Fine set in the publisher's original blind-stamped green cloth with bright gilt on the spines. Top edges of page blocks a trifle dusty and spines slightly faded, but otherwise fresh and unread. Clan Barclay armorial stamp on the front end paper of each volume and a contemporary owner's name on the title page of Volume I. Rare to find in the original cloth and in Fine condition. Housed in a custom slipcase with chemise.

Browning's first publication after his marriage, *Men and Women* is a collection of fifty-one poems that feature different narrators. These multiple perspectives stymied critics and general audiences at the time of its publication, but *Men and Women* is now recognized among the most important works of Victorian poetry. Browning's poems focus on the profound interactions between people, cultures, and worlds, an investigation that is manifest in the different narrators of each poem. The final poem, *One Word More*, features Browning himself, speaking to Elizabeth Barrett Browning, detailing his thoughts about poetry and relationships in the wake of their marriage: "Where the heart lies, let the brain lie also." Fine.





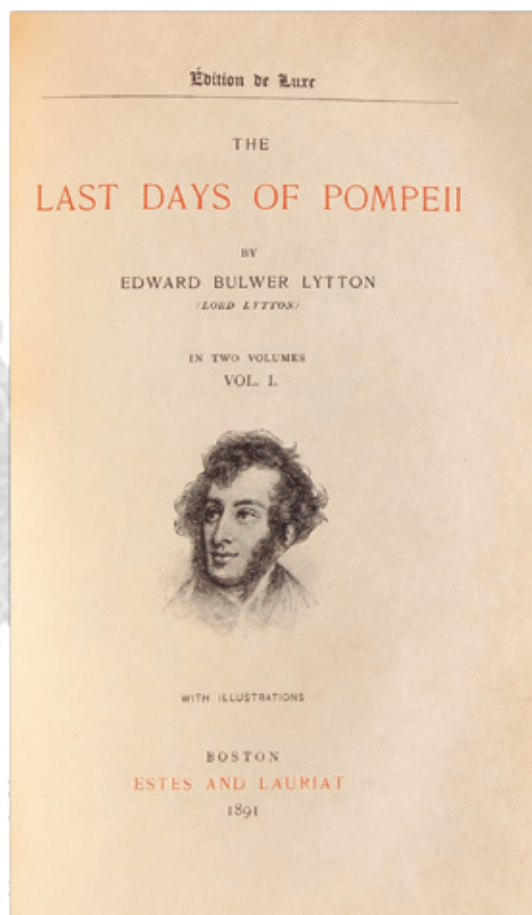
*Finely bound set of this popular English author, who wrote *The Last Days of Pompeii**

## 6. Bulwer-Lytton, Edward

### NOVELS (IN 32 VOLS.)

Boston: Estes & Lauriat, 1892. Edition De Luxe. Limited to 1,000 copies of which this is 638. Finely bound in full crushed morocco ornately stamped in gilt to spines and boards. All edges brightly gilt. Inner dentelles gilt. Silk moire doublures and silk moire endpapers. A set with minimal shelfwear and no sunning; minor nicks or chips to crowns of a few volumes. In all, a bright and luxurious set.

Edward Bulwer-Lytton was a British Parliamentarian and author. He served non-consecutive periods as a Member of Parliament, but he wrote consistently throughout his life. While Bulwer-Lytton is not widely remembered today, he was a popular author whose novels *Godolphi*, *The Last Days of Pompeii*, and *Vril*, the last of which is an early and pioneering work of science fiction, were widely read. This finely bound set captures the extent of Bulwer-Lytton's writing career.





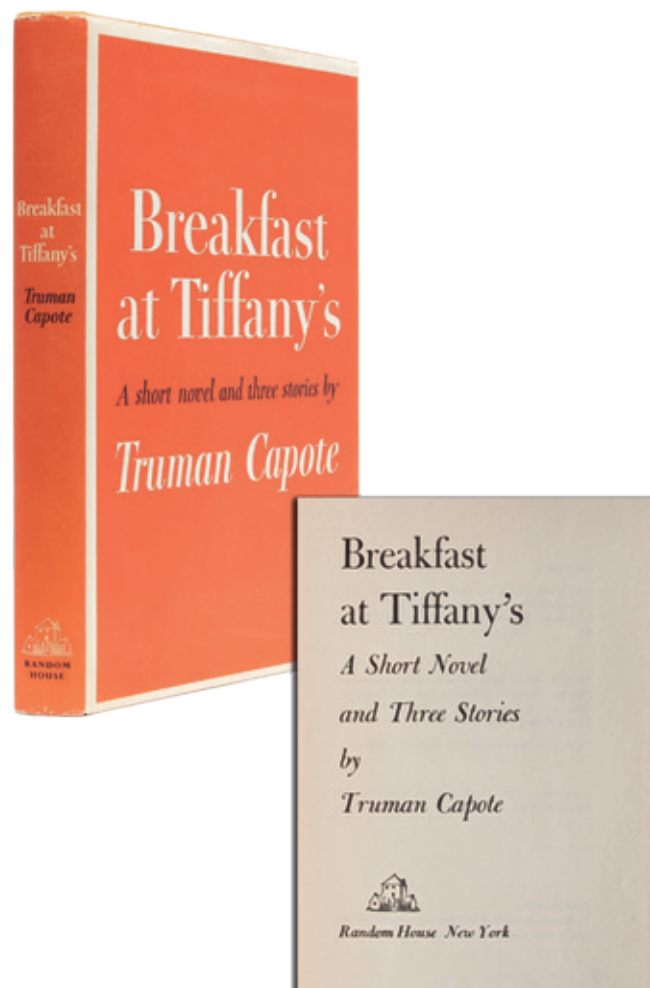
*A lovely copy with a bright, unfaded spine*

## 7. Capote, Truman

### BREAKFAST AT TIFFANY'S

New York: Random House, 1958. First edition. A very nearly Fine copy of the book in like jacket that is bright and unfaded. Some offsetting to front and rear pastedowns; contemporary ownership signature in pen along the front hinge. An American classic in literature, it was also the basis for the Oscar-winning film starring Audrey Hepburn in the iconic role of Holly Golightly. Capote's admitted favorite literary creation, it is a title rarely found in this condition.

Long before Hepburn graced the screen as Holly Golightly, Capote was observing the New York socialites around him and gathering inspiration for the character who would help define his career. "Like every fiction, Holly Golightly was a composite of multiple nonfictions. She took her dreams of society from Truman's own mother, her existential anxieties from Capote himself, but her personality, which seemed so intimately hers, would come from the tight-knit coterie of Manhattan divas Truman so flagrantly adored. He called them his swans. For Capote, they were it: the most glamorous and often the most powerful girlfriends in town" (Wasson). From these origins, Capote brought Holly into the literary world, changing it forever with her unique blend of independence, raw ambition, and vulnerable elegance. Near Fine in Near Fine dust jacket.



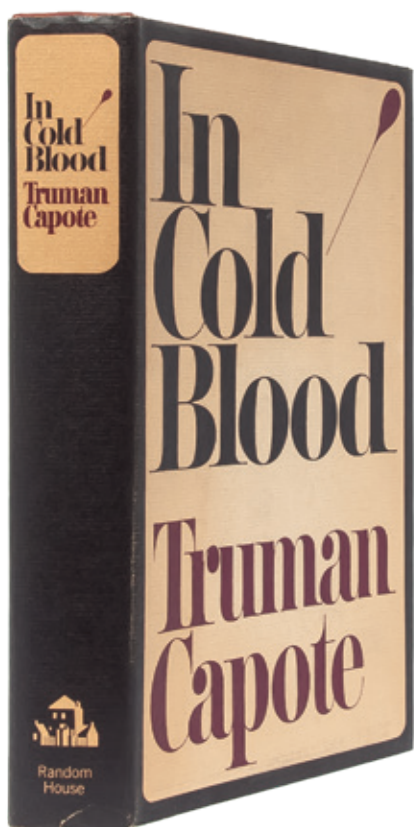
*Pioneering work in the true crime genre*

## 8. Capote, Truman

### IN COLD BLOOD

New York: Random House, 1965. First edition. Near Fine in like jacket, with just a hint of toning to front and rear panels. Gentle rubbing to lower corners. Top stain dark. In all, a pleasing copy of this true crime narrative, which initiated a new genre.

At its release, *In Cold Blood* catapulted the already infamous Capote into an even higher authorial strata, and it earned him praise as the inventor of a new genre: the non-fiction novel. Drawing on over 8,000 pages of notes and interviews, Capote constructed a chilling true-life tale of a quadruple homicide in a small Midwestern town, examining the town members affected by the deaths as well as the killers themselves. The *New York Times* immediately praised the book: "a masterpiece...agonizing, terrible, possessed, proof that the times, so surfeited with disasters, are still capable of tragedy."



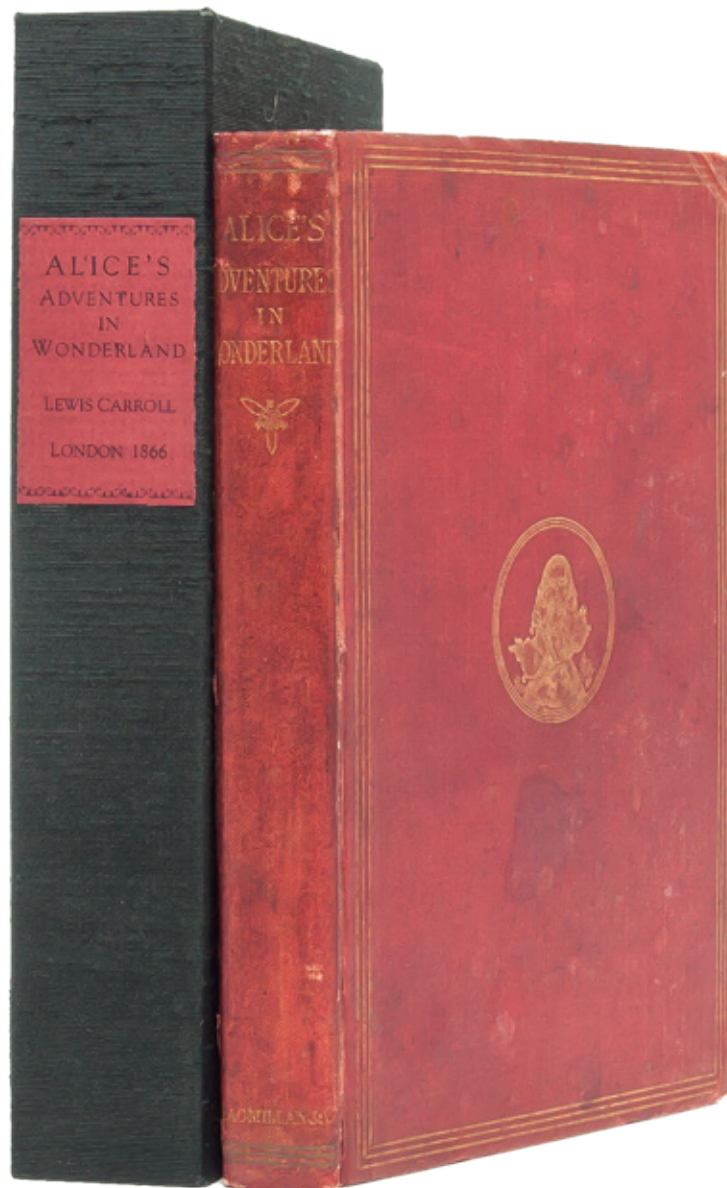
*The first “published” edition of Alice, after the impossibly scarce 1865 edition*

## 9. Carroll, Lewis

### ALICE'S ADVENTURES IN WONDERLAND

London: Macmillan & Co., 1866. Second (first published) edition. The book that forever changed the face of children's literature. In the original publisher's red, gilt-stamped cloth, gilt edges, light blue end papers, Burn & Co. binder's ticket on lower pastedown. A Very Good copy, recased, preserving the original spine. Minor spotting and soiling to the cloth. Contemporary owner's signature on the front end paper. Early issue with the inverted “S” on the last line of the contents page. Housed in a custom clamshell case.

Cleverly crafted by Oxford don Charles Dodgson under the pen name Lewis Carroll, Alice's Adventures in Wonderland remains one of the most influential pieces of children's literature ever written. The book has been published in more than 112 languages and defined the popular “nonsense” genre of writing in the nineteenth century. Given initially to the real-life Alice, Alice Lyttle, the original manuscript which was hand written and illustrated by Dodgson now remains with the British Library. Though Dodgson published the story in 1865 with accompanying illustrations by John Tenniel, the first 2,000 copies were not distributed because Tenniel was dissatisfied with the print quality. Macmillan quickly reprinted the book using this 1866 title page, with copies available as early as November 1865, making this the first “published” edition available for purchase at bookstores. The 2,000 unbound sheets that were rejected by Tenniel were sent to the US publisher, Appleton & Co., who bought the rights and used them as the first US edition approximately six months later in 1866. Very Good.





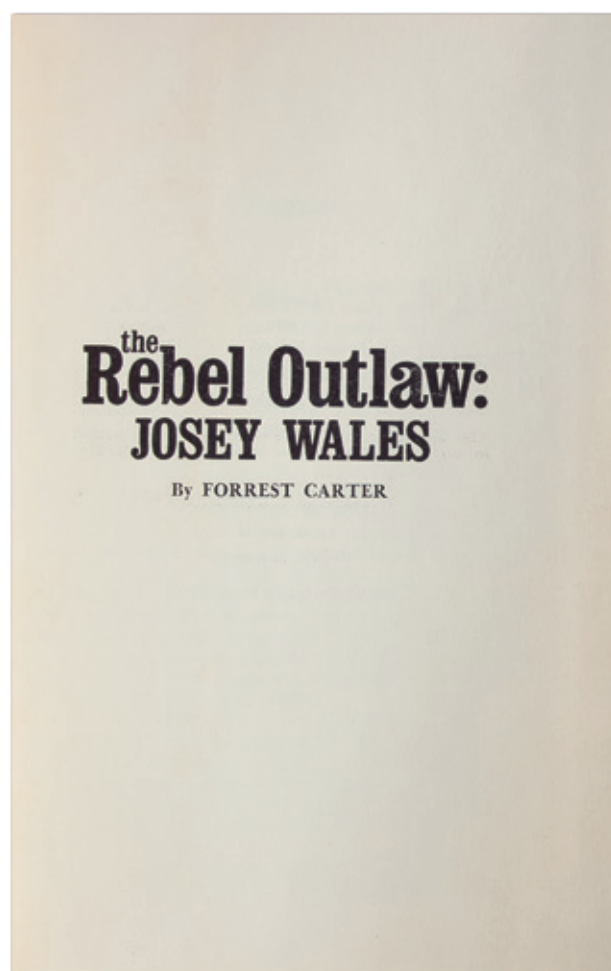
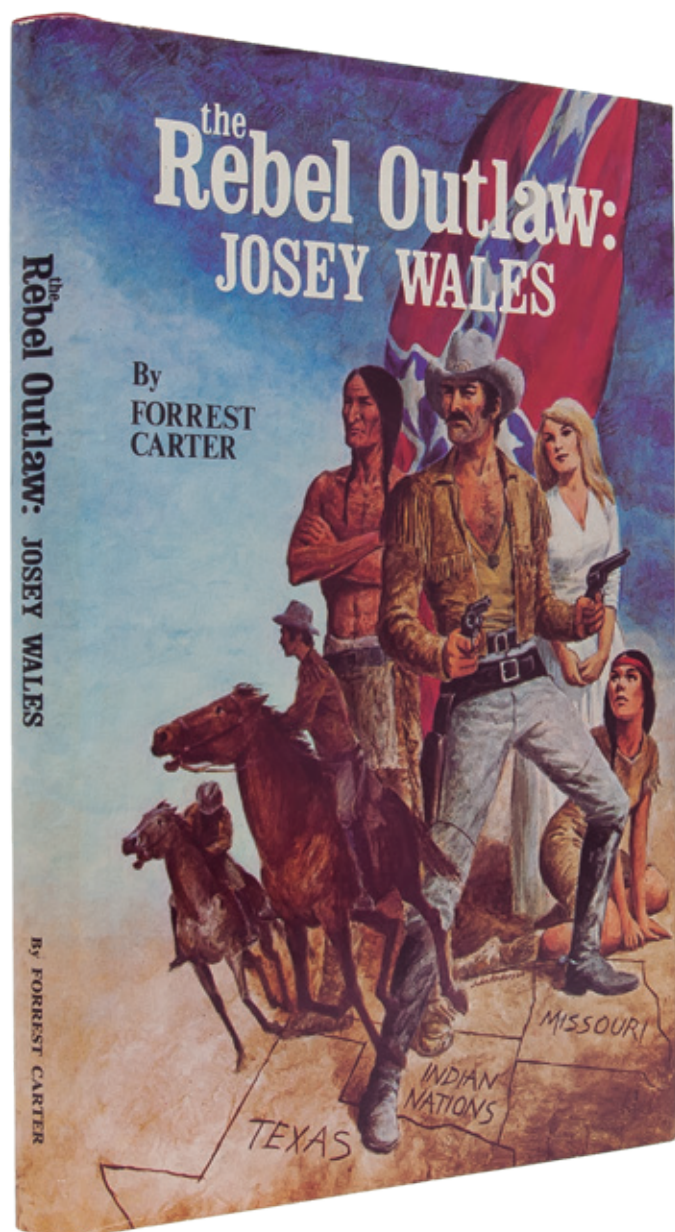
*A tale of Southern vengeance, and a breakout film for Clint Eastwood*

## 10. Carter, Forrest

### THE REBEL OUTLAW: JOSEY WALES

Gantt, Alabama: Whipporwill Publishers, 1973. First edition. A Fine book in like jacket, with very slight foxing to the closed textblock and a miniscule closed tear to the bottom edge of the rear jacket panel. In all, an exceptional copy of this scarce Southern novel.

Josey Wales is a tale of vengeance, following the title character's transformation from peaceful midwestern farmer to rebel vigilante following the murder of his family by a gang of Unionists during the Civil War. Joining forces with Confederate outlaws sympathetic to his hatred of the Northern army, he ultimately refuses to surrender at the war's end and disappears into the South to begin a new life. The Rebel Outlaw: Josey Wales was the basis for the breakout Clint Eastwood film of the same name, for which Eastwood himself bought the rights, directed, and starred. The novel's scarcity is directly linked to its Hollywood history, in fact, as one of the conditions of sale on the movie rights dictated that the book's first edition run be pulped in anticipation of the film release. Carter's book would later reappear on the market under a new title, *Gone to Texas*. The present remains a high spot for collectors of books-to-film and Southern literature. Fine in Fine dust jacket.





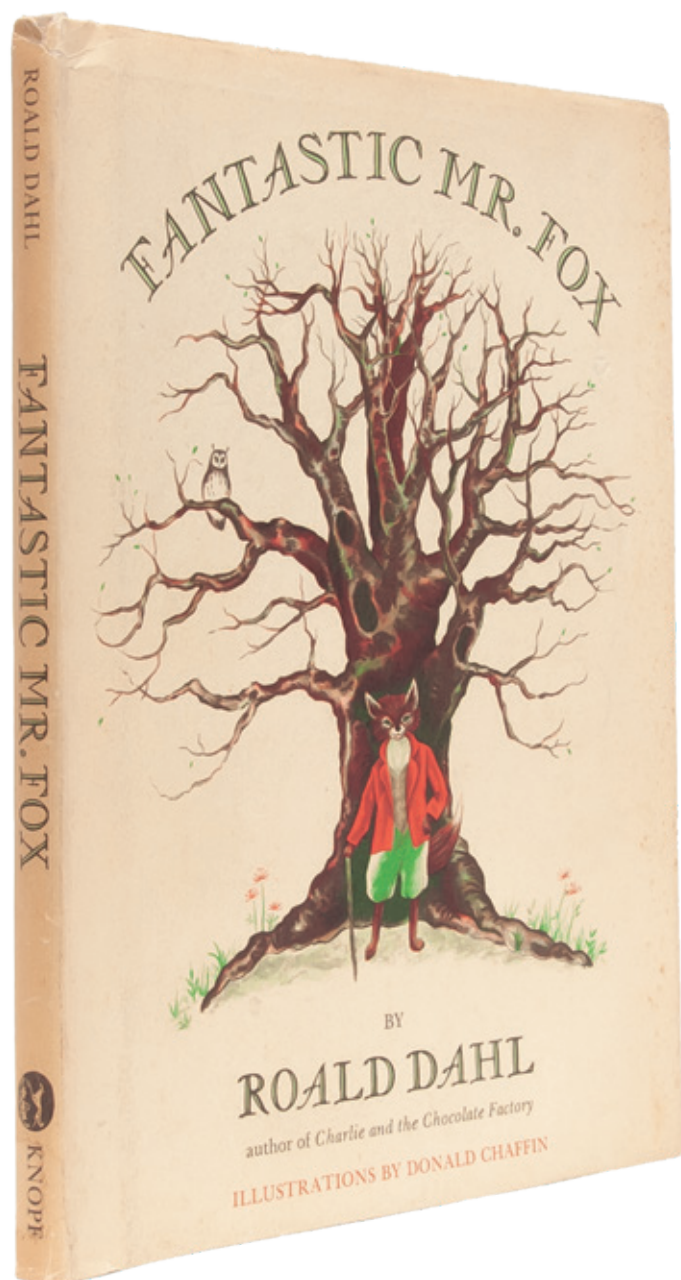
*Mr. Fox and local farmers battle for food and survival*

**11. Dahl, Roald**

**THE FANTASTIC MR. FOX**

New York: Alfred A. Knopf, 1970. First Edition. Near Fine book with bright embossing to spine and front board; green endpapers. Top of textblock a bit foxed, but in all a fresh and unmarked copy. Very Good+ dust jacket is toned to spine and foxed along edges; a bit of chipping and loss to spine extremities; offsetting and 1" closed tear to rear panel. In all, a charming copy of a book difficult to find in collectible condition.

Mr. Fox, a sly and determined fox, relies on his wits to plunder nearby farmers' fields in order to feed his family. Tired of being exploited by Mr. Fox, the farmers band together to capture Mr. Fox and his family. A siege ensues, and the Fox family turns to other animals for help avoiding capture and continuing to eat. Adapted into a critically acclaimed 2009 film directed by Wes Anderson. Near Fine in Very Good + dust jacket. Hardcover.



*With exceptional original artwork, inscribed and presented to his model Paula Van Orden*

**12. Dali, Salvador (edited by Max Gerard, translated by Eleanor R. Morse)**

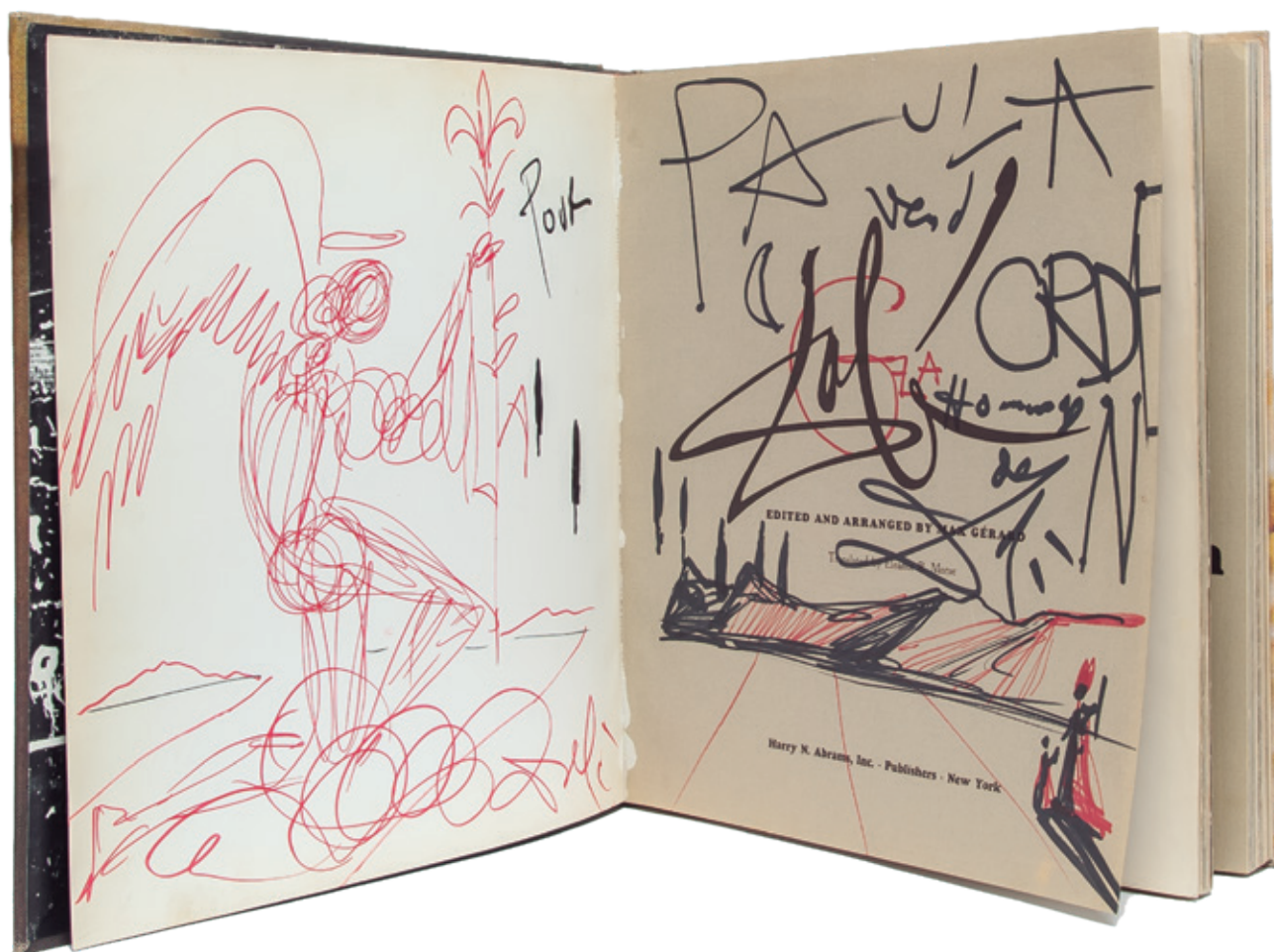
**DALI**

*Presentation Copy with Original Artwork*

New York: Harry N. Abrams, 1968. First edition. Near Fine in a VG+ jacket with several short tears and tape repairs to front joint and lower rear of jacket verso. One of Dali's advance copies, housed in the original cardboard shipping box with forwarding address instructions in his hand. A truly exceptional copy, presented to one of his young New York models at the St. Regis Hotel, Dali writes across the spread of the front endpaper verso and title page: "Pour Paula Van Orden / Homage de Dali." Across these same pages, Dali uses black and red marker to create on the endpaper verso a large depiction of Paula as an angel carrying a fleur de lis while from the title page, the Virgin and young Christ look up at her from an earthly landscape. Provenance: from the collection of Paula Van Orden.

A fourteen year old walking her Irish Setter in Manhattan in 1964, Paula Van Orden's accidental run-in with the Argentine jeweler Carlos Alemany would lead her to become one of Salvador Dali's models for the next five years. The "jeweler who spun the surrealistic imagery of Salvador Dali into concoctions of precious metals and stones," Alemany saw in her something that would inspire his collaborator (New York Times). After asking of her familiarity with the artist and learning she particularly loved *The Persistence of Memory*, Alemany invited her to join him in visiting Dali at the St. Regis Hotel, where he took up annual winter residence in room 1610 "accompanied not only by his wife and muse Gala, but also a bizarre retinue of associates and animals, including his pet ocelot named Babou" (St. Regis Magazine). According to Van Orden, "I regularly modelled for the great Dali at his studio in the hotel for five years," entering into a world of "models and guests...dining with Dali at his favorite restaurant La Cote Basque...discotheques...and posing sessions, always alone with Dali." Though she admits "as a naive young teen I had no hesitation accepting the older man's invitation, one that would dare not be made today," she avers "my innocent trust was not misplaced...an eccentric artist was also a decent man." Regularly depicting her in angelic form with symbolic fleur de lis, Dali's original artwork in this book is an homage to a young woman who inspired him.

Near Fine in Very Good + dust jacket.





*"No better study of a nation's institutions and culture than Tocqueville's Democracy in America has ever been written by a foreign observer; none perhaps as good"*

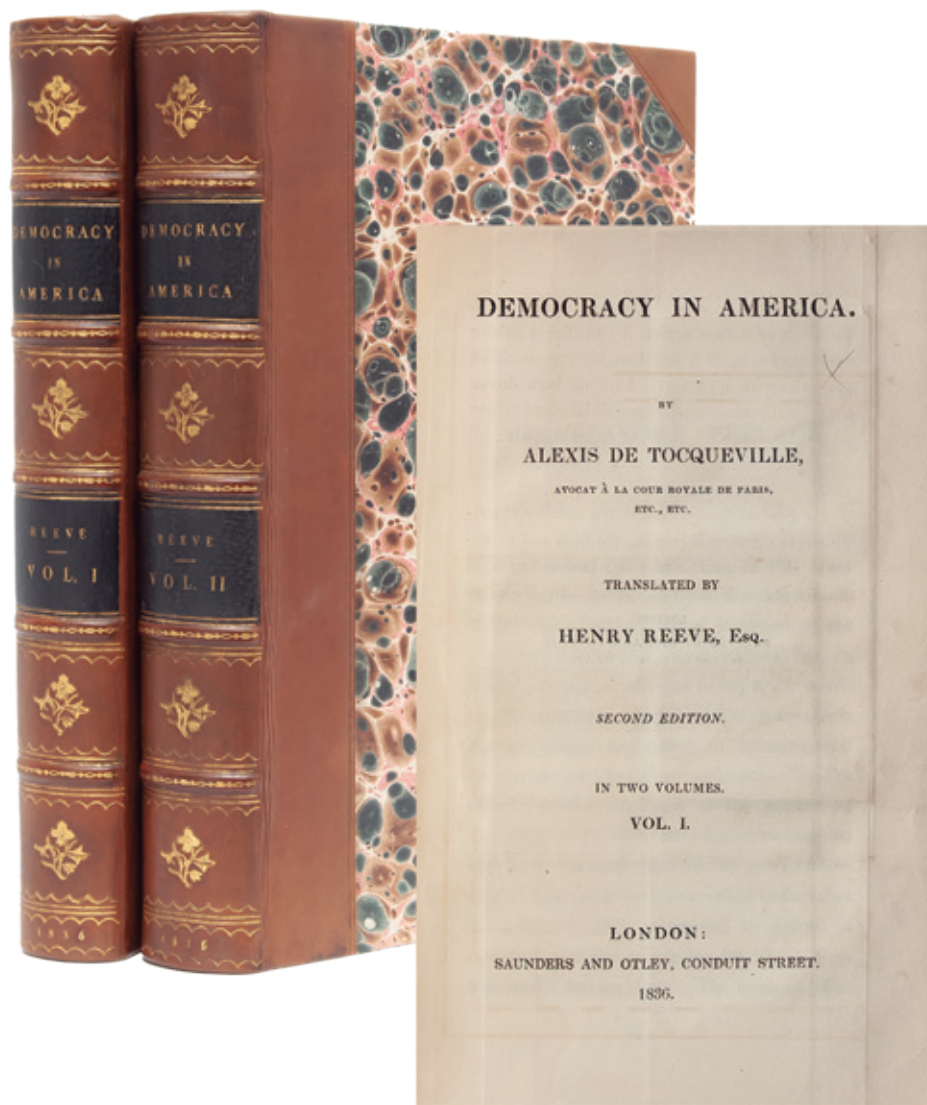
### 13. De Tocqueville, Alexis

## DEMOCRACY IN AMERICA. PART THE FIRST

London: Saunders & Otley, 1836. Second edition in English. Two octavo volumes, collating xlv, 333, [1 blank]; viii, 462: complete with the folding map to the front of Volume 1, but no half titles. Bound to style in modern three-quarter calf over marbled boards with black morocco spine labels. Plain end papers. Folding map, outlined in color, has been repaired at the folds, otherwise an excellent set internally.

The second edition in English of Part I, which was originally released in French and English a year earlier in 1835. Complete as issued, Part II of Democracy in America would not appear in first edition in the Paris or London imprints until 1840. De Tocqueville, a French aristocrat, visited America between 1831 and 1832, ostensibly to study the penal system, although his interest was considerably broader. It seems logical that France would look to America as a beacon of hope for a successful democracy. After France embraced the goals of equality and democracy in 1789 at the start of the French Revolution, it found itself first in a dictatorship under Napoleon and then in one constitutional monarchy after another during the years following. De Tocqueville's astute observation of several aspects of American society and culture provides an invaluable lens of foreign perspective on our young nation's political growth. Democracy in America was an immediate and sustained success. Almost from the beginning it enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. "No better study of a nation's institutions and culture than de Tocqueville's Democracy in America has ever been written by a foreign observer; none perhaps as good" (The New York Times).

Howes T-278, 279. Sabin 96062, 96063. Clark III:111. Cosentino.





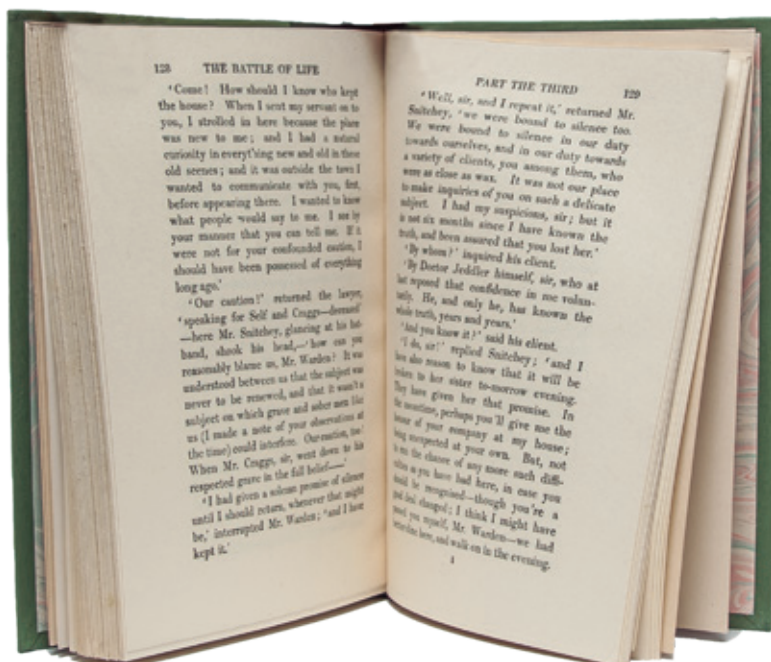
*A lovely set of Dickens' most loved holiday tales, including A Christmas Carol*

## 14. Dickens, Charles

### THE CHRISTMAS BOOKS (IN 5 VOLS.)

London: Chapman and Hall, 1889-1911. Later edition. Including *A Christmas Carol*, *The Chimes*, *The Haunted Man*, *The Cricket on the Hearth*, and *the Battle of Life*. Small octavos measuring 100 x 150mm. Quarter calf with ornate gilt to spines. Top edges brightly gilt. Marbled endpapers. Color frontis to each volume remains bright, and each is unmarked and fresh. A beautiful set in just about Fine condition, with the slightest touch of sunning to spines. Housed in their original card slipcase.

A beautiful collection of Dickens' holiday narratives and an opportunity to read those lesser known stories as well as the much-beloved *A Christmas Carol*. Arguably one of the author's most famous works, the story of Ebenezer Scrooge's redemption after being visited by three spirits on Christmas Eve has become a worldwide classic in literature, film, and television. Scrooge is made to see the dangers and consequences of his miserly ways and awakens the following morning infused with the spirit of Christmas giving. "A tale to make the reader laugh and cry—to open his hands, and open his heart to charity even toward the uncharitable ... a dainty dish to set before a King" (Contemporary review in London's *Athenaeum* magazine). Fine.



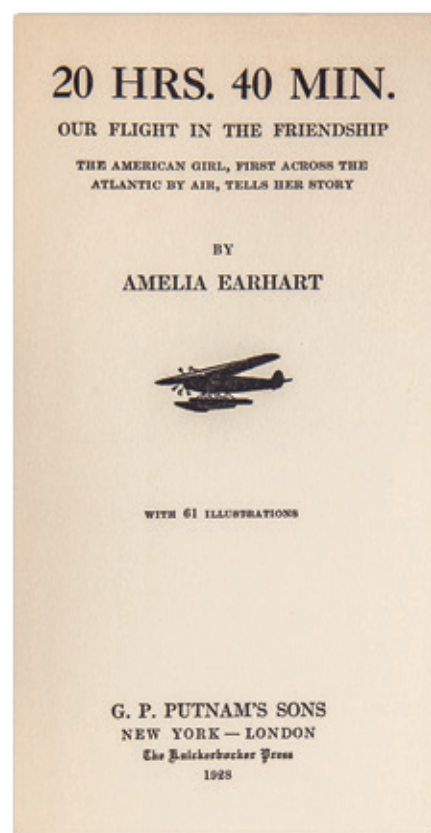
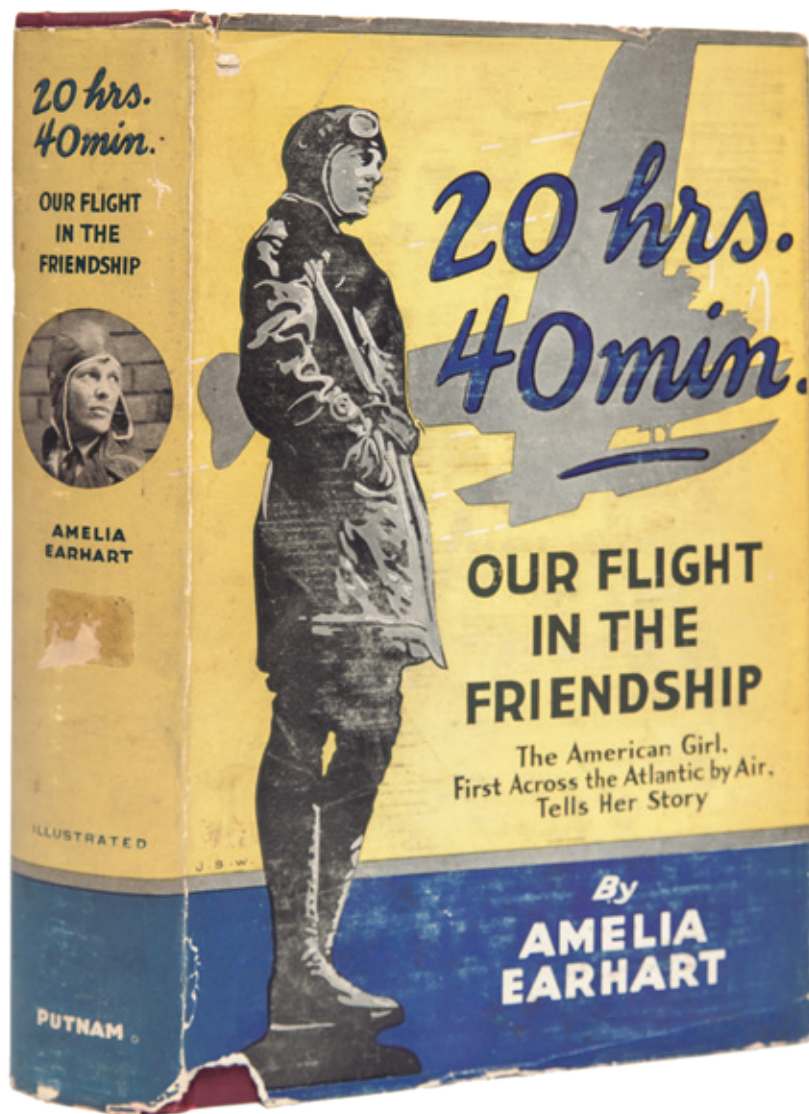
*One of National Geographic's 100 greatest adventure books of all time*

## 15. Earhart, Amelia

### 20 HRS. 40 MIN.: OUR FLIGHT IN THE FRIENDSHIP

New York: G. P. Putnam's Sons, 1928. First edition. An about Fine copy of the book, sharp, square and unread and with the gilt bright. In a Very Good dust jacket that has several small chips and tears. Rare in the dust jacket.

Amelia Earhart crafted a thrilling narrative for her first published work in 1928, detailing her first flight across the Atlantic with William Stultz. Combining actual log entries made during the voyage with childhood memories and her early interest in flight, Earhart's tale ends with a broader discussion of women and aviation, breaking ground for the women's rights movement in the mid 30s. She would later make the first female solo flight across the Atlantic and then disappear in the Pacific during her attempted first female circumnavigation of the globe. For Earhart, flight was a metaphor for connecting to a wider world. "Isolation breeds distrust and differences of outlook. Anything which tends to annihilate distance destroys isolation, and brings the world and its' peoples closer together" (Earhart).





*A landmark American novel, signed by Ellison*

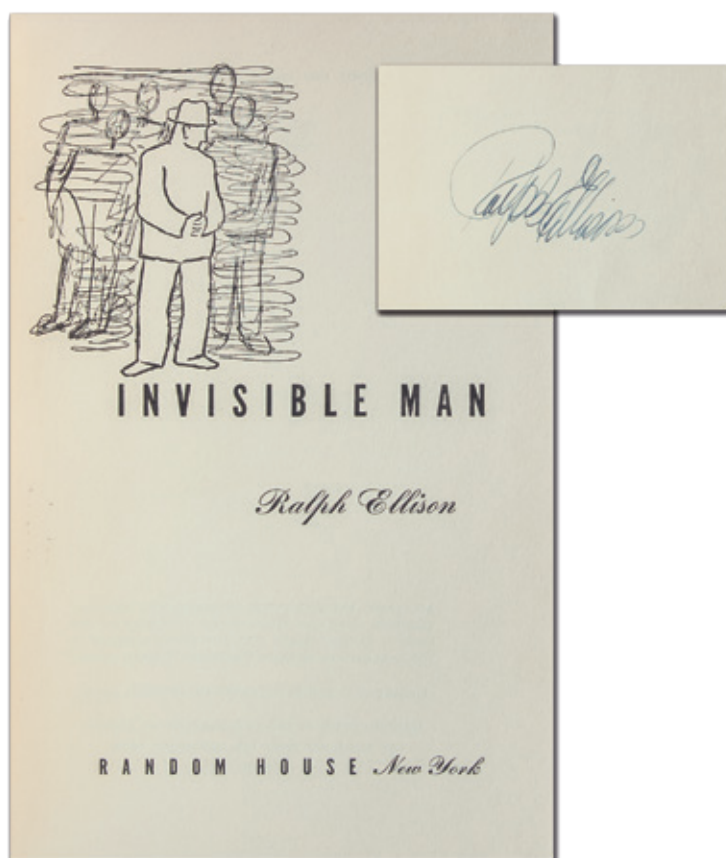
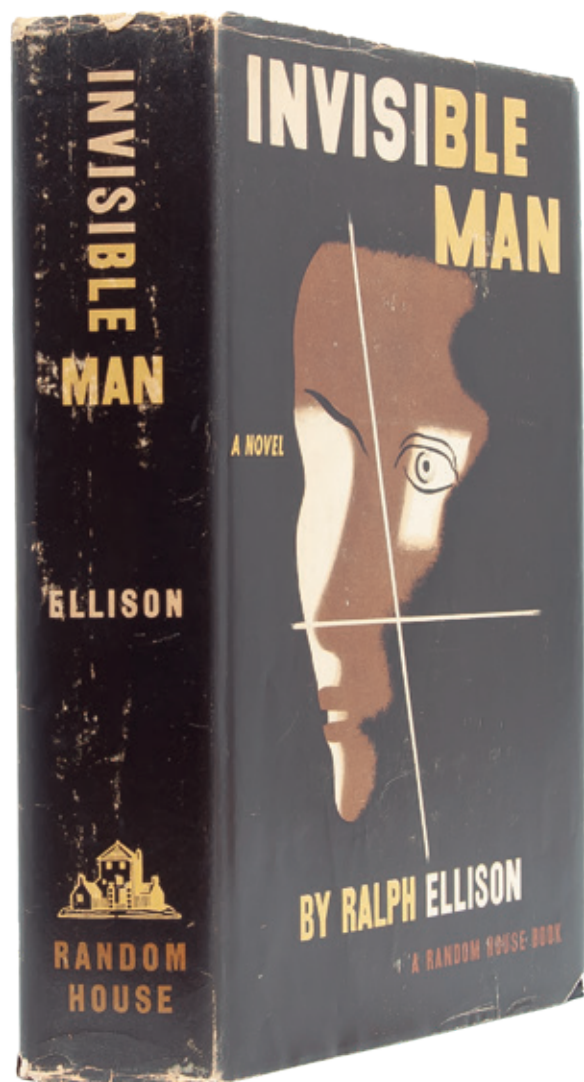
## 16. Ellison, Ralph

### INVISIBLE MAN

#### *Signed First Edition*

New York: Random House, 1952. First edition. A Near Fine copy, signed by the author on the front free end paper, in a supplied, Near Fine dust jacket (with correct issue points, including original price of \$3.50). Book with the spine lettering mostly rubbed off and with some little dings at the extremities. Internally in excellent condition. In a jacket with minor chips and wear at the spine end and corners, but generally presents well.

Ralph Ellison's *Invisible Man* is one of the major novels of the twentieth century. Its unnamed narrator joins a long line of picaresque antiheroes. Additionally, Ellison drew on Dostoevsky, Melville, Kafka, Hemingway, and other experimental writers as well as vernacular forms of culture such as folklore for inspiration. *Invisible Man* adapts this rich and varied intellectual history to confront the constellation of challenges that Black Americans faced. In an interview with the *Paris Review* in Spring 1955, Ellison challenged the interviewer's skepticism that a Black author can "escape his particular need for social protest and reach the 'universal.'" Ellison responded that "Too many books by Negro writers are addressed to a white audience. By doing this the authors run the risk of limiting themselves to the audience's presumptions of what a Negro is or should be; the tendency is to become involved in polemics, to plead the Negro's humanity. You know, many white people question that humanity, but I don't think that Negroes can afford to indulge in such a false issue. For us, the question should be, what are the specific forms of that humanity, and what in our background is worth preserving or abandoning" (*Paris Review*, Spring 1955). *Invisible Man* won the 1953 National Book Award for Fiction. Near Fine in Near Fine dust jacket.





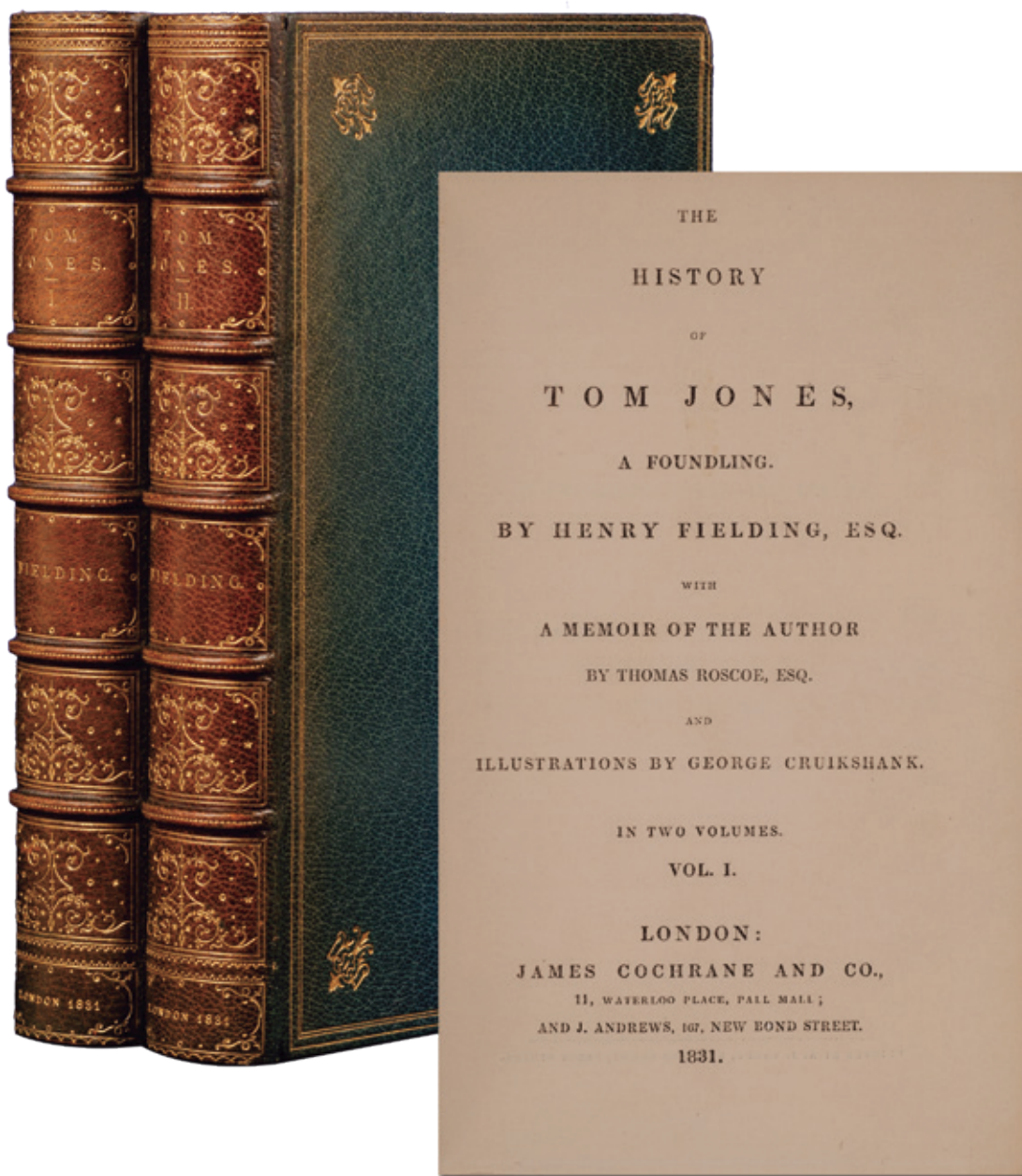
*An unforgettable comic romp, in a lovely exhibition binding*

**17. Fielding, Henry. George Cruikshank (illustrator)**

**THE HISTORY OF TOM JONES (IN 2 VOLS.)**

London: James Cochrane and Co., 1831. First Thus. First appearance of the illustrations by George Cruikshank. Bound by Zaehnsdorf circa 1910 (stamp-signed in gilt on front turn-ins). Full teal blue crushed morocco, covers triple-ruled in gilt with decorative gilt corner fleurons. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt-ruled board edges, elaborate gilt turn-ins, marbled paste-downs and endleaves, top edge gilt, others uncut. With the decorative gilt Zaehnsdorf 'exhibition' stamp on rear paste-downs. Minimal uniform sunning to spines, still a just about Fine set. Collating [iii]-xxiii, [i, blank], 454; [iv], 448 with etched portrait of Fielding after Hogarth, and eight etched plates by George Cruikshank. One plate a little darkened in margins, otherwise a very clean example.

First published in 1749, Tom Jones is widely considered both one of the best comic novels in English history and Fielding's masterpiece. Specifically, it tells the story of Tom Jones, an orphan born out of wedlock, who is subsequently raised by the respectable Squire Allworthy. Notably, Tom's sexual promiscuity and strident behavior caused scandal among the novel's readers, but nonetheless, it gained acclaim largely due to the effectiveness with which Fielding captured mid-18th century English society.



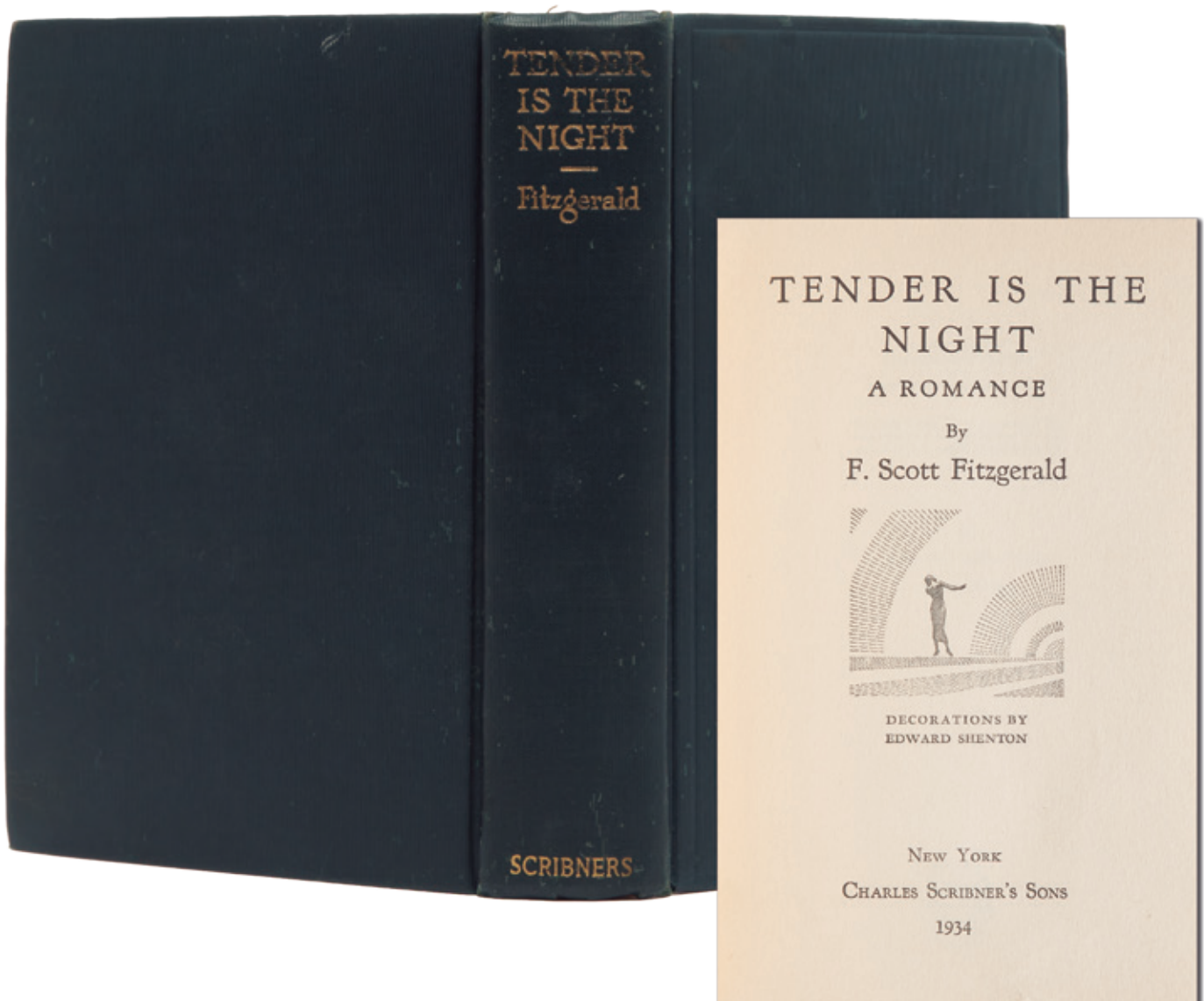
*Fitzgerald's powerful meditation on marriage, success, and mental health*

## 18. Fitzgerald, F. Scott

### TENDER IS THE NIGHT

New York: Charles Scribner's Sons, 1934. First edition. A Fine copy of the book with bright spine gilt and clean boards. Lacking the dust jacket. Spine with a bit of rubbing to "Tender." Internally an excellent copy, with a small wrinkle at the lower edge of the first several leaves, otherwise clean, fresh and appearing unread.

Nearing the end of his life, Fitzgerald contemplates marriage, success, and the emotional toll that mental health problems can take on a couple. This haunting novel set in the 1920s follows Dick and Nicole Driver's troubled marriage, and the damage imposed by his affair with a young actress. These same troubles were echoed in Fitzgerald's own family; his wife Zelda, having struggled her whole life with depression, had been placed long-term in a sanitarium, while Fitzgerald battled alcoholism and strove to re-launch his career in Hollywood. Unbeknownst to the author, this self-reflecting book would be the last of his lifetime. Fine.





*Nobel Prize winning French literary great*

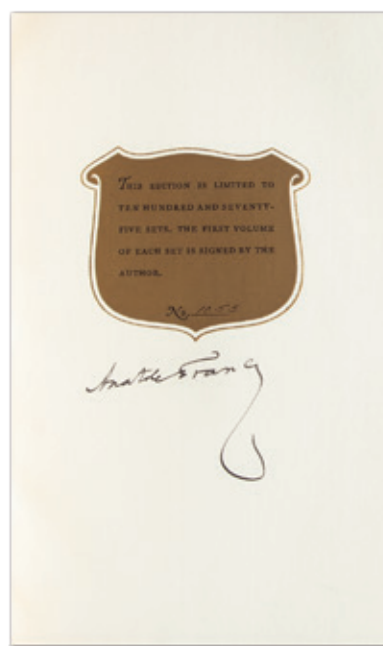
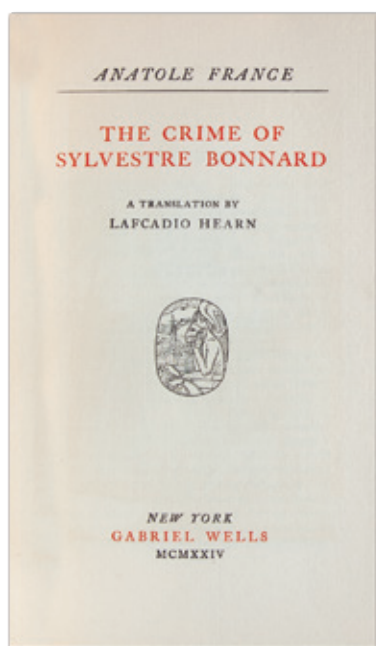
## 19. France, Anatole

### THE WORKS OF ANATOLE FRANCE (IN 30 VOLS.)

#### *Signed Limited Edition*

New York: Gabriel Wells, 1924. Autograph Edition. Limited to 1,075 copies signed by the author, of which this is number 1,053. Bound by Stikeman for Charles Scribner's Sons in three-quarter crushed blue morocco over cloth, five raised bands, and gilt ruling to spines and boards. Top edges brightly gilt. Marbled endpapers. Spines uniformly sunned. Approximately eight volumes with minor chipping or snagging to crowns. Overall a handsome set that presents well.

A lion of French letters, Anatole France won the 1921 Nobel Prize for Literature in recognition of his wide-ranging contributions to literature. France's career spanned decades and genres, and he started writing as a journalist before publishing poetry and then novels. France is particularly celebrated for his novel *Le Crime de Sylvestre Bonnard*. At-times iconoclastic, France earned many enemies, both conservatives and progressives. The Catholic Church was no fan either, and they banned all of France's works the year after he won the Nobel Prize.





*A Nobel Prize winner's celebrated literary career highlighted by The Forsyte Saga*

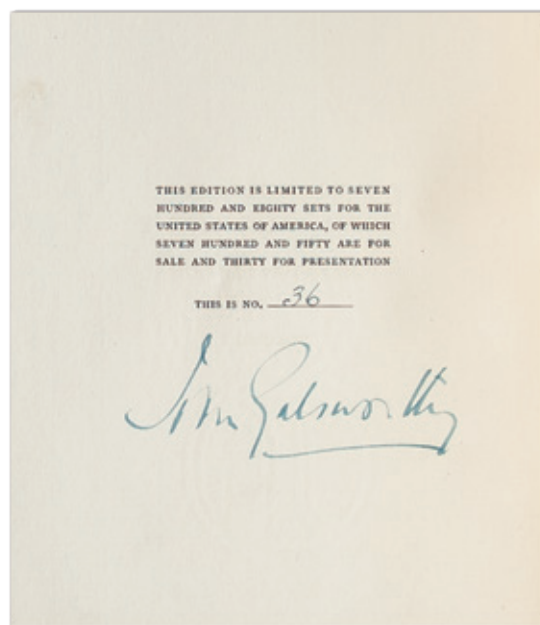
## 20. Galsworthy, John

### THE WORKS OF JOHN GALSWORTHY (IN 30 VOLS.)

#### *Signed Limited Edition*

New York: Charles Scribner's Sons, 1922-1936. Manaton Edition. Limited to 780 sets signed by the author, of which this is number 36. Finely bound by Stikeman for Charles Scribner's Sons, in three-quarter green crushed morocco stamped in gilt to spines and boards. Five raised bands. Top edges brightly gilt. Marbled endpapers. Spines sunned. Some light shelfwear to corners of several volumes. Approximately seven volumes with minor chips or snags to crowns. Gilt remains bright and set presents well.

Born in Surrey, England and educated at Oxford, Galsworthy traveled around the world rather than practice law as he had been trained to do. On these travels he met Joseph Conrad, and the two men became life-long friends. Galsworthy also shifted his career to authorship, and is best known for *The Forsyte Saga*, a highly regarded series published from 1906-1921. In addition to his writing, Galsworthy advocated for prison reform and animal rights. He won the Nobel Prize for Literature in 1932.



*A meaningful inscribed copy of this exciting Perry Mason novel*

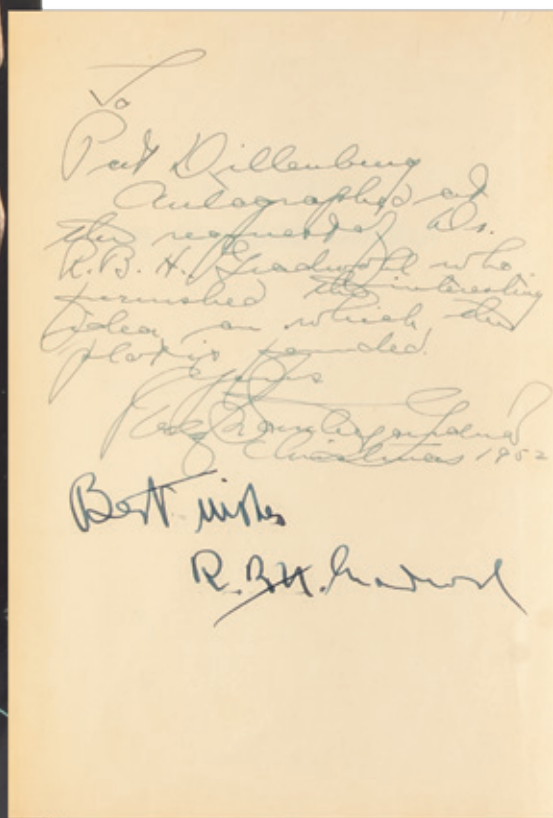
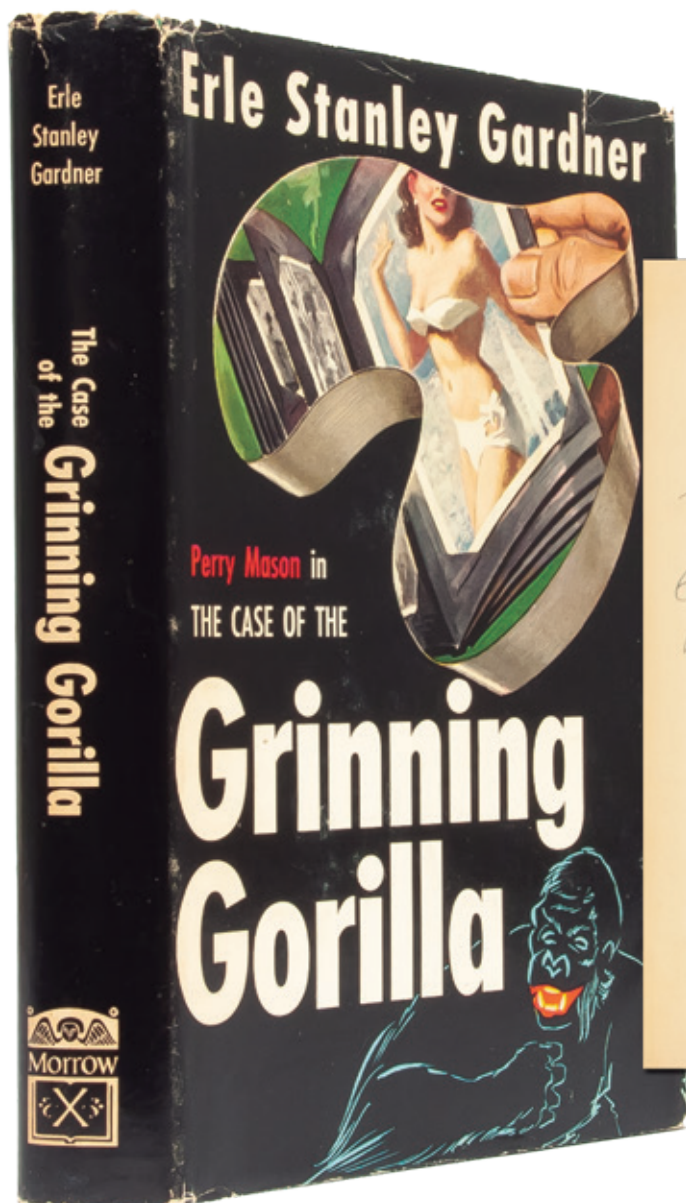
**21. Gardner, Erle Stanley**

**THE CASE OF THE GRINNING GORILLA**

*Presentation Copy*

New York: William Morrow and Company, Inc., 1952. First edition. Near Fine book in like jacket. Small scratch to front board and rubbing to extremities. Front hinge the slightest bit tender. Unclipped jacket with bright colors and the occasional rubbing and chipping to corners and extremities of spine. Inscribed on the front endpaper: "To Pat Dillenburg, autographed at the request of Dr. R.B.H. Gradwohl who furnished the interesting idea on which the plot is founded. Yours, Erle Stanley Gardner. Christmas 1952." Signed beneath by the mentioned Dr. R.B.H. Gradwohl, to whom Gardner had dedicated the book.

The Case of the Grinning Gorilla is yet another installment in Erle Stanley Gardner's epic Perry Mason series. After successfully bidding for the personal effects of Helen Cadmus at an auction, Mason finds himself getting drawn deeper and deeper into strange events. What could be stranger than being hunted by a grinning gorilla? Gardner turned the character Perry Mason into a successful TV series as well. Near Fine in Near Fine dust jacket.





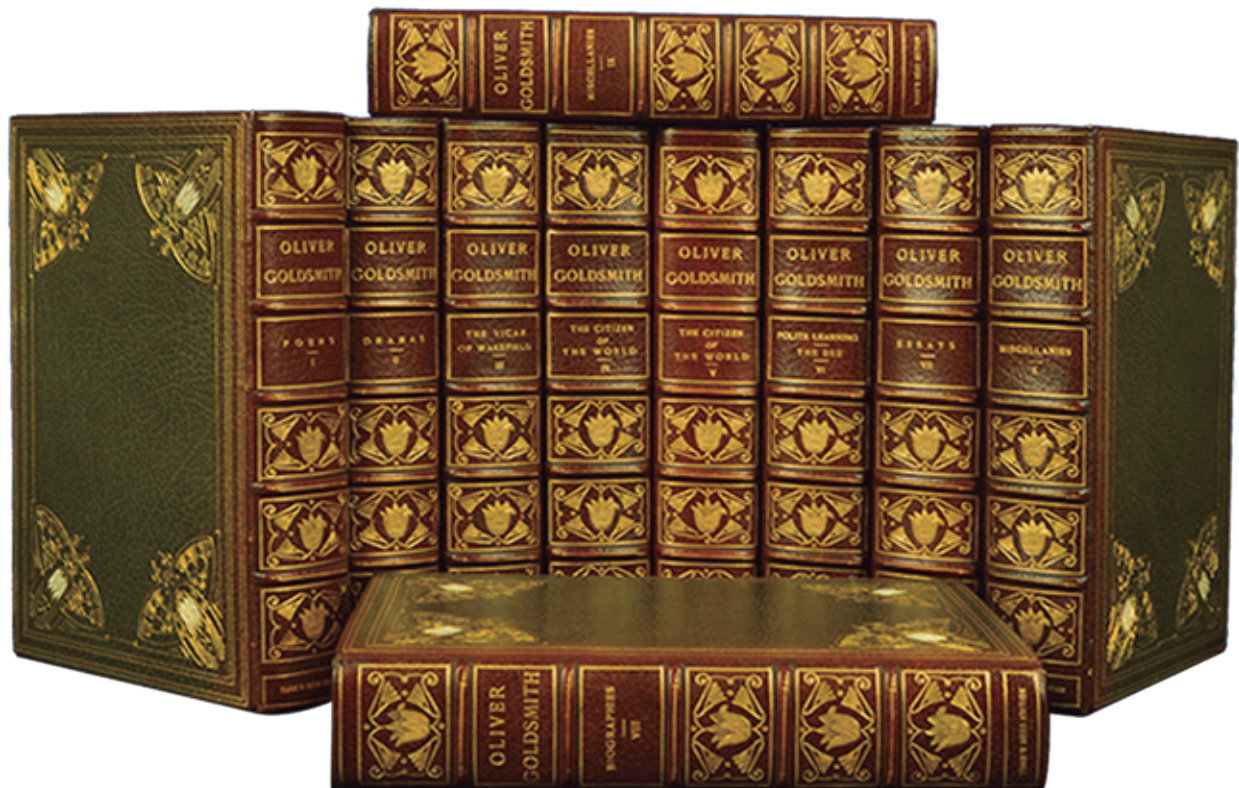
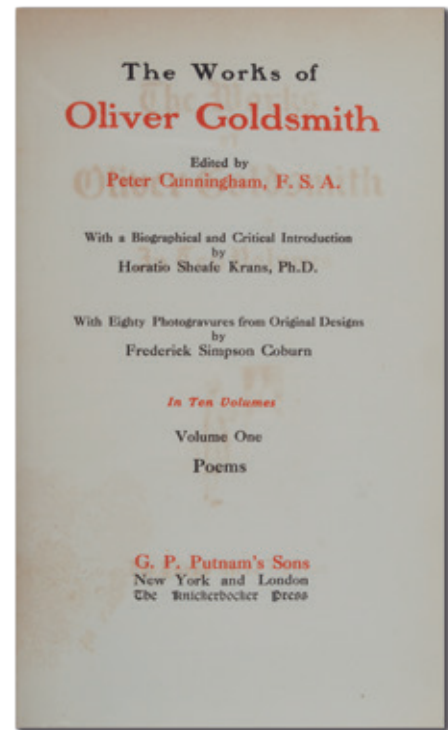
*Handsome set of this esteemed Irish author whose literary output spans genres, forms, and moods*

## 22. Goldsmith, Oliver

### THE WORKS OF OLIVER GOLDSMITH (IN 10 VOLS.)

New York: G.P. Putnam's Sons, 1908. First Thus. The Turk's Head Edition. Limited to 1,000 numbered sets (this being #552), signed by the publisher. Ten octavo volumes (220 x 150 mm). Contemporary full green crushed morocco. Covers decoratively panelled in gilt, with cream morocco floral onlays, spines lettered and tooled in gilt in compartments with cream morocco floral onlays, turn-ins decoratively tooled in gilt, blue morocco doublures decoratively bordered in gilt, blue watered silk liners, top edge gilt, others uncut. Spines very lightly and uniformly sunned. Photogravure frontispieces, vignette titles, and plates. Descriptive tissue guards. A superb set.

"The Turk's Head—A London tavern, was a favorite haunt and a kind of social headquarters of the men of letters in Goldsmith's day. It was at this place of entertainment, too, that the Literary Club, the most famous organisation of its kind in the history of English letters, held its meetings...The illustrations are from designs by Mr. Frederick Simpson Coburn, who has so well earned the enviable reputation as an illustrator which is now his" (Publisher's note).





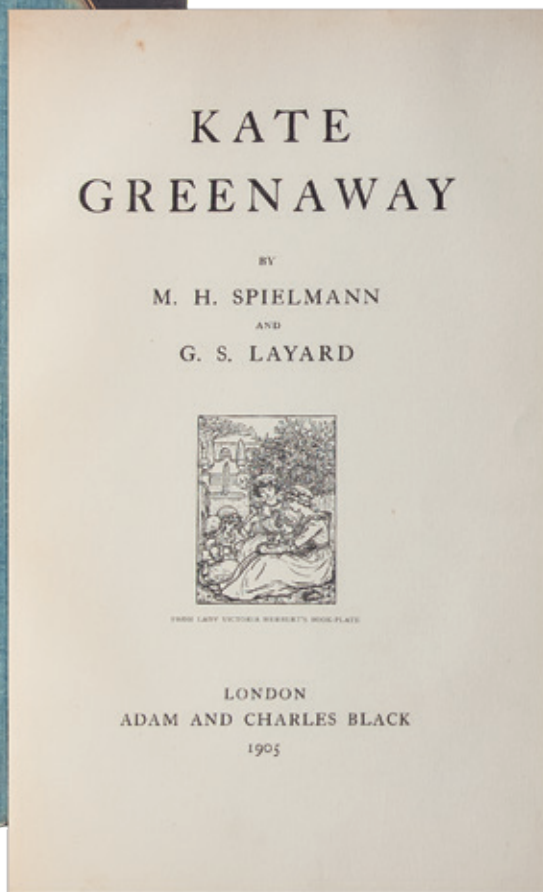
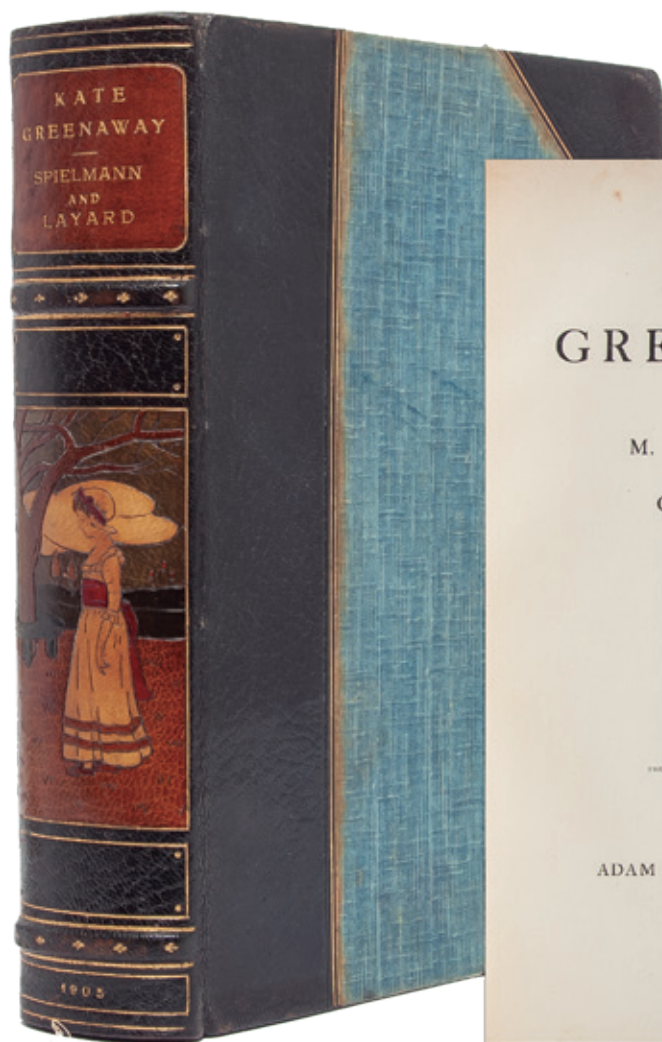
*One of the most recognizable Victorian illustrators, finely bound by Birdsall*

**23. [Kate Greenaway] M.H. Spielmann and G.S. Layard**

**KATE GREENAWAY**

London: Adam and Charles Black, 1905. First edition. Bound ca. 1905, most probably by Birdsall of Northampton, in three-quarter dark blue morocco over light blue cloth boards ruled in gilt. Spine with two raised bands decoratively paneled in gilt. The largest panel with a typical Kate Greenaway girl onlaid in various different colored morocco. Original color pictorial endpapers, top edge gilt. Octavo (225 x 160 mm). Collating [xx], 300, [1], [1, blank]. Color frontispiece and fifty- three color plates after Kate Greenaway, with descriptive tissue guards, and numerous black and white illustrations, including thirty-four half-tone plates. Front and back blank leaves slightly foxed, some very minor and light marginal staining, otherwise Near Fine. An excellent example.

Greenaway's illustrative style became incredibly well-known and much beloved during the Victorian period; and her work graced numerous children's books and almanacs. Here, her work is beautifully presented in a Birdsall binding. The roots of Birdsall of Northampton "stretch back to the early eighteenth century but it was in 1792 that John Lacy's Northampton bindery was acquired by William Birdsall, continuing in his family until 1961" (Bookbinding in the British Isles). Near Fine.



## Original manuscript of an unrecorded Woody Guthrie song

## 24. Guthrie, Woody

## PEEKSKILL GOLF GROUNDS

*Manuscript Song Lyrics, signed*

Coney Island: 1949. One leaf autographed manuscript signed. Recto with 44 lines of lyrics in manuscript, (11 4-line stanzas). Along the top margin in manuscript is "Typed up," "Peekskill Golf Grounds," and "(Billy Vanero)." Along the bottom margin in manuscript is Guthrie's signature, army serial number (A.S.N. 42234634) and Coney Island/ Septem. 7th 1949. Verso is blank. In the years 1946-1954, Guthrie was living in Coney Island. One folio sheet (355 x 215 mm). Black ink, except (Billy Vanero) which is in green ink. Some light creasing through the horizontal middle of the leaf, and a 3.5 inch closed tear along the crease, with no loss of text. A small closed tear to top margin, also with no loss of text. Near Fine and a wonderful piece with great historical significance. These manuscript lyrics are to the song Peekskill Golf Ground which is part of a larger group of songs called the Peekskill Songs that were never recorded by Guthrie, all regarding the violence and Guthrie's personal experience at the Peekskill riots in 1949.

On August 27, 1949, black musician and activist Paul Robeson was scheduled to give a concert in Peekskill, New York. The concert was organized as a benefit for the Civil Rights Congress. Because of Robeson's strong and vocal stance on civil rights, pro-trade unions and communist affiliations, when he arrived to perform, many of the locals rioted against him and his concert violently. A mob organized by the KKK violently attacked concertgoers and burned a cross on the hillside, with local police doing very little to stop the violence. Robeson was unable to perform that day, but the concert was rescheduled for September 4th, 1949, with Robeson famously saying "the surest way to get police protection is to have it very clear that we'll protect ourselves, and good!... I'll be back with my friends in Peekskill..."

On September 4th, the re-scheduled concert was held on the grounds of the old Hollow Brook Golf Course. As news of the riot had spread, this new event brought in over 20,000 supportive concertgoers. "2,500 trade union members formed a human wall to ensure the concert was not interrupted" (Hudson, History Today). Among the performers at the concert in addition to Robeson were American folk singers, Woody Guthrie, Lee Hays and Pete Seeger. "In the weeks following the Peekskill riots, Guthrie wrote some of the angriest, most defiant songs of his career, railing against the bigotry of his assailants. His song Peekskill Golfing Grounds vividly recalls the violence of their rhetoric" (American Radical).

*Typed up*  
*Peekskill Golf Grounds (Billy Vanero)*

Round my union shop today I heard everybody say  
 They are burning fiery crosses round the hills of old Peekskill  
 How they lined up on the roads, how they wrecked the ~~runners~~ cars,  
 How they whipped and beat the crowd on the Peekskill golfing grounds.

While the fiery cross was burning and the klammers done their dance,  
 Paul Robeson says, "I'm going back just one short week from now"  
 When they called for good hard men to stand guard around that ring  
 I volunteered to stand that guard and hear Paul Robeson sing.

Well, the papers and the radios both tried to scare me off  
 Telling thirty thousand klaxers will march down to play some golf  
 Twelve hundred special troopers will outnumber Robeson's Reds  
 And the concert guards will go home with a thousand busted heads.

All our trip along that Parkway on that clear September morn  
 It was full of good warm luffin and with car smoke and with songs,  
 About 8 o'clock some troopers came and let us on the grounds  
 We said, you can tell those klaxerboys we've brand our heads along.

By 10 o'clock that morning we had strung our lines of guards  
 All around the outer limits ~~where~~ the fascist line would march,  
 We passed out our caps and buttons as our cars and busses came  
 And we counted twenty thousand as the clock was striking one.

I stood guard a couple of hours hand to hand and man to man  
 All at once we heard the squawking of a soapy brass band,  
 They paced by with flags and ribbons and they raged us every step  
 Then they boomed us and they shooed us as they shuffled past again.

I'd never heard such cusswords as they spit from off their lips  
 I just stood and watched their eyes glare as they walked a dozen trips.  
 Jew bastard, wop, Hey nigger, Kike and Commie, and their lungs  
 Sounded like a boiling snake den with a million poison tongues.

They looked just like Hitler's army walking up out of its grave;  
 Every single hateful word and not one little word was changed.  
 Kike bloodsucking bats flapping out from their cavern cave  
 To choke and kill the spark of life in this old human race.

Well the concert went off well, and the folks all feeling swell;  
 Howard Fast says it's all over now, so let's all clear the field,  
 Heon Strauss he took the platform and told us how to load,  
 But we sat for most an hour cause the buses had backed the road.

When the cops told us to drive up that road along the right  
 We steered into the Klu Klux trap without a chance to fight  
 They busted all our window glass and dashed our heads and eyes  
 I said, God help our line of guards around those grounds tonight.

Several dozen busses ~~crashed~~ several hundred cars they crashed,  
 Several thousand folks I yelled at with their heads all bloody dashed,  
 If you ever go back, Paul, to sing round Peekskill's hills again,  
 Let me stand there on my same spot long that wall of sand men.

*Woody Guthrie*  
 Coney Island A.S.N. 42234634  
 Septem. 7th 1949



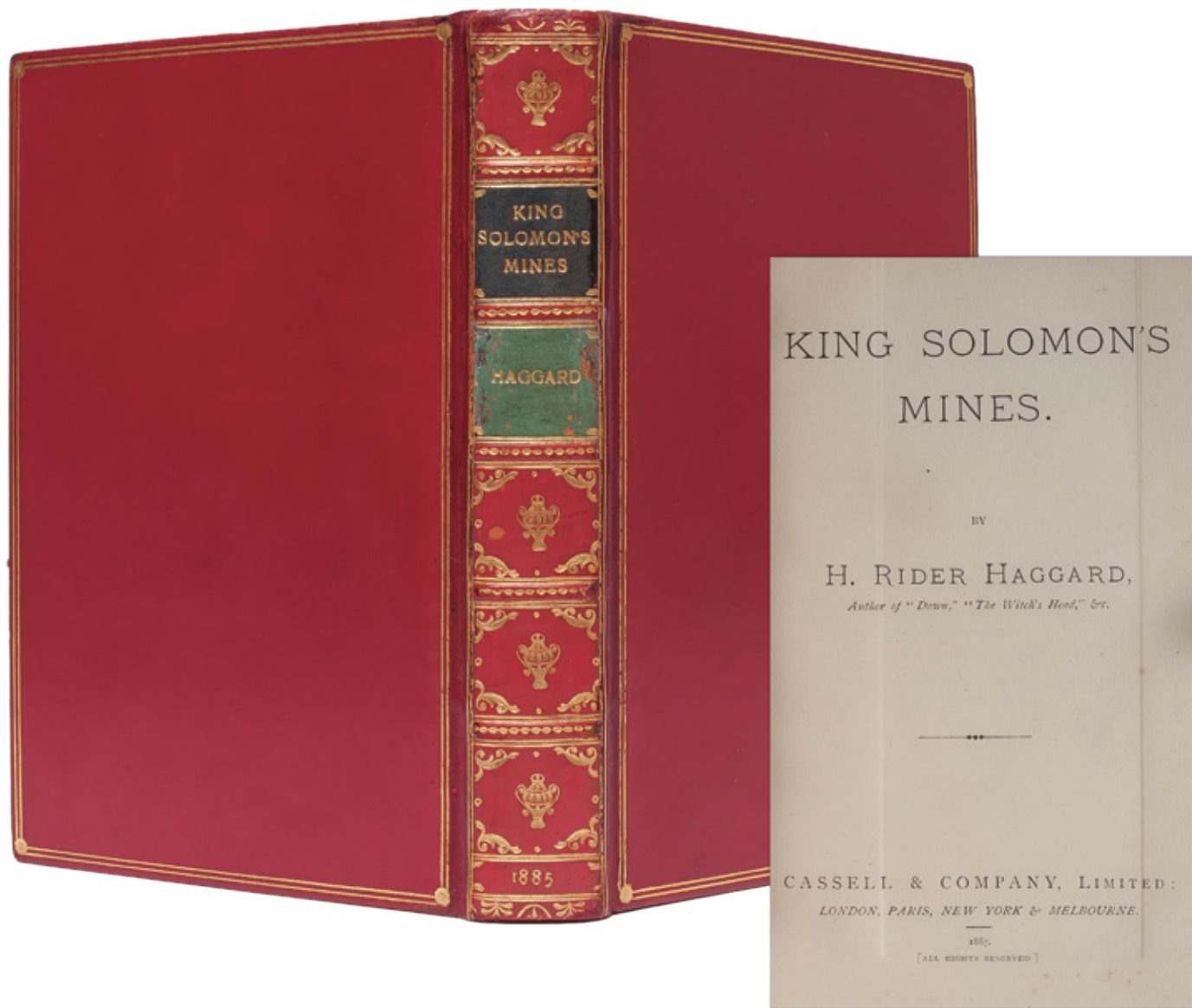
*The first English adventure novel set in Africa and a foundation of "Lost World" literature*

**25. Haggard, H. Rider**

**KING SOLOMON'S MINES**

London: Cassell and Company, Ltd., 1885. First Edition. Bound by Bayntun-Riviere in full red calf, gilt rules on the boards, raised bands on the spine, morocco spine labels, marbled end papers and all edges gilt, cloth covers bound in at the rear. A very handsome production, likely mid-20th century. Expertly rebacked with the original spine laid down. Map with a short tear professionally closed. First issue with the following points: page 10, "Bamamgwato;" page 122 3rd line up, "let twins to live;" page 307 footnote, second to last line, "wrod." Ads dated 5 G. 8.85. One of approximately 1,000 first issue copies.

H. Rider Haggard's influential Victorian adventure tale. King Solomon's Mines follows the adventure of Sir Allan Quatermain, who ends up discovering the lost civilization of Kukuanaaland. (Indeed, the book is thought to have been the inspiration for the entire genre of "Lost World" science fiction—and influenced writers as diverse as HP Lovecraft and Michael Crichton.) Even though Haggard was inspired to write the book because of a wager with his brother—and finished it in less than four months—King Solomon's Mines would prove to be a best seller. "Mr. Haggard has little prestige on this side of the water, but it will be unjust if "King Solomon's Mines does not bring him renown" (Contemporary New York Times Book review). Near Fine.





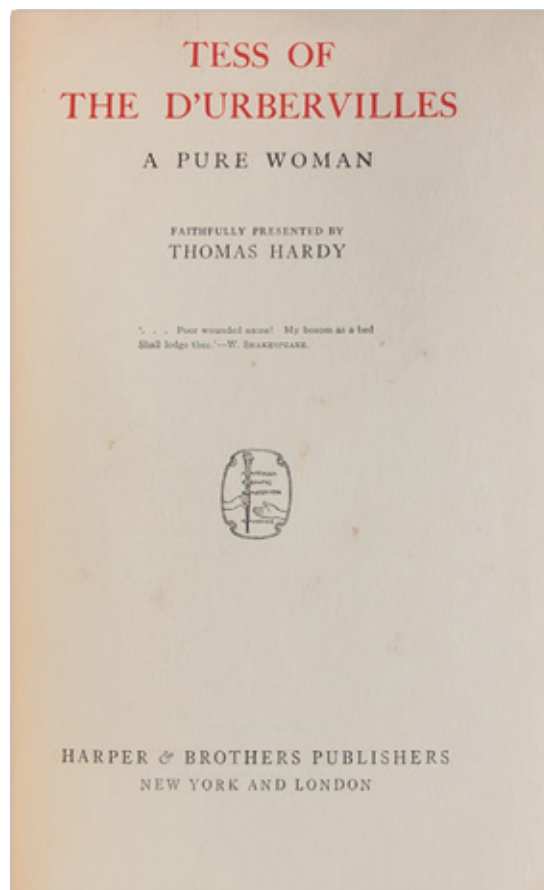
*Anniversary edition of Hardy's writings, in handsome blue morocco*

## 26. Hardy, Thomas

### THE WRITINGS OF THOMAS HARDY IN PROSE AND VERSE. WITH PREFACES AND NOTES (IN 21 VOLS.)

New York: Harper & Brothers, 1920. First Thus. Anniversary Edition. Limited to 1,250 sets. Twenty-one octavo volumes (221 x 149 mm). Bound circa 1920 in three-quarter gilt-ruled dark blue morocco over blue cloth boards. Spines decoratively tooled and lettered in gilt in compartments, top edge gilt, others uncut, mottled endpapers. Small nick to crown of Volume 3. Frontispieces and plates, with descriptive tissue guards. An excellent set.

"Harper & Brothers issued the first 21 volumes of the Wessex Edition in America as the 'Autograph Edition' in 1915. This edition, limited to 153 sets with Hardy's signature on an inserted leaf, was in 20 volumes (The Well-Beloved and A Group of Noble Dames being combined in a single volume) and was partly printed from the English plates and partly reset in America (in the case of volumes already copyright there). The Map of the Wessex of the Novels and Poems appears in volume 1 only, and the illustrations (4 to a volume) are derived from Lea's Thomas Hardy's Wessex. Hardy inscribed his own set to his wife, June 1915. The edition was reissued in 1920 as the 'Anniversary Edition' (re-calling Hardy's eightieth years), limited to 1,250 sets. A twenty-first volume was included, Satires of Circumstance and Moments of Vision, a makeshift printed from plates of the original editions" (Purdy).



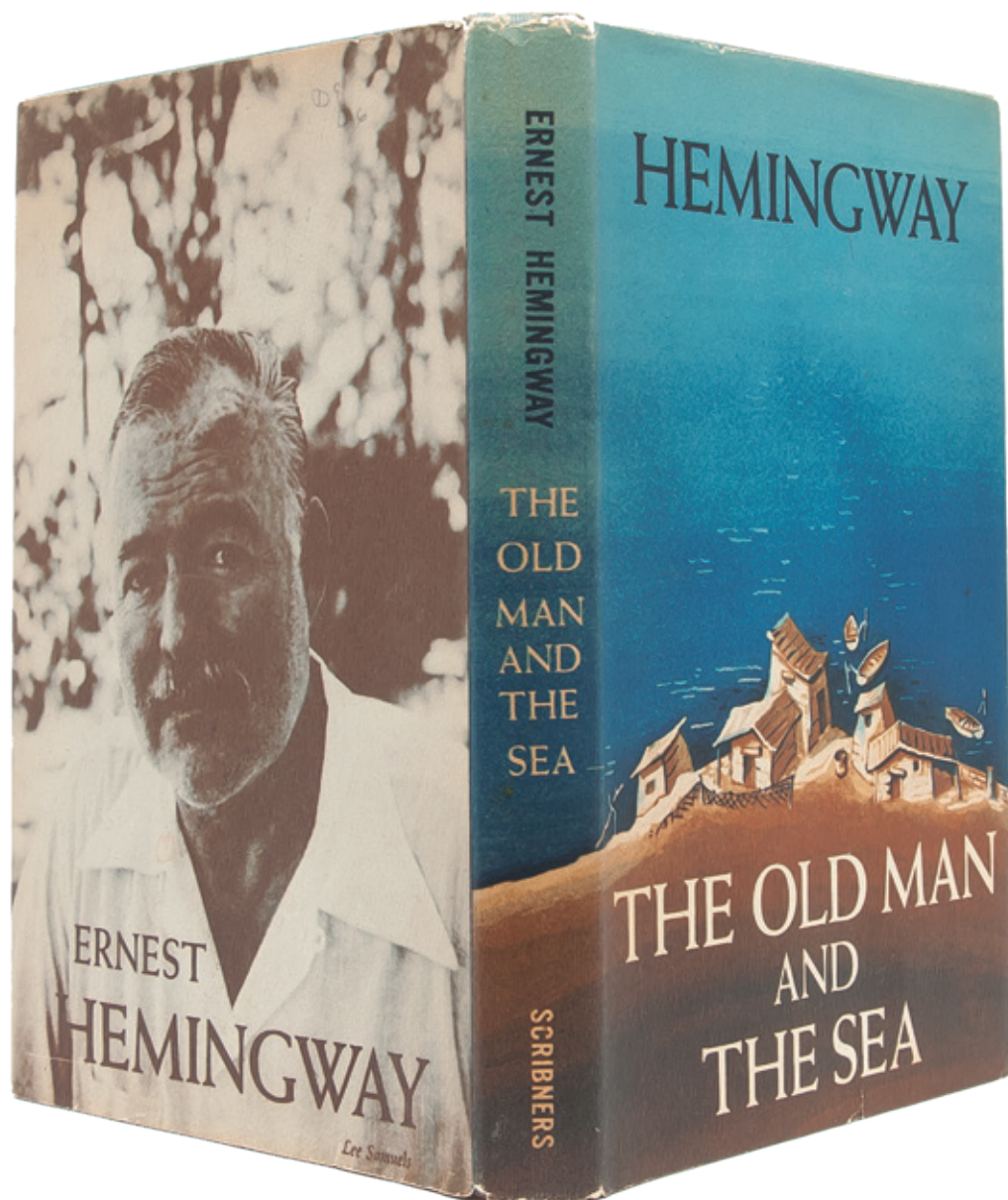
*Hemingway's depiction of the dignity of an old man's trials at the end of life*

**27. Hemingway, Ernest**

**THE OLD MAN AND THE SEA**

New York: Charles Scribner's Sons, 1952. First edition. A Near Fine copy in like dust jacket. Book with a contemporary gift inscription on the front end paper and slight wear to spine gilt. Dust jacket with slight wear at the spine ends and extremities, but generally a presentable copy.

The final work of fiction published in the author's lifetime, winner of the Pulitzer Prize and cited by the Nobel Prize Committee, *The Old Man and the Sea* cemented Hemingway's legacy as one of the greatest American writers of the twentieth century. The story follows the tribulations of an aging and suddenly unlucky fisherman, Santiago, as he tries to catch a gigantic marlin in the Straits of Florida. Ultimately, Santiago's story is an existential metaphor through which Hemingway explored in a seemingly simple way the dignity and biblical nature of an old man's trials at the end of life. It was a massive success. The book was originally published in full in an issue of *Life Magazine*, which subsequently sold 5 million copies in less than a week. "No outbursts of spite or false theatricalism impede the smooth rush of its narrative. Within the sharp restrictions imposed by the very nature of his story Mr. Hemingway has written with sure skill. Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else" (Contemporary New York Times review). Near Fine in Near Fine dust jacket.





*Joyce's semi-autobiographical masterpiece and a prelude to Ulysses*

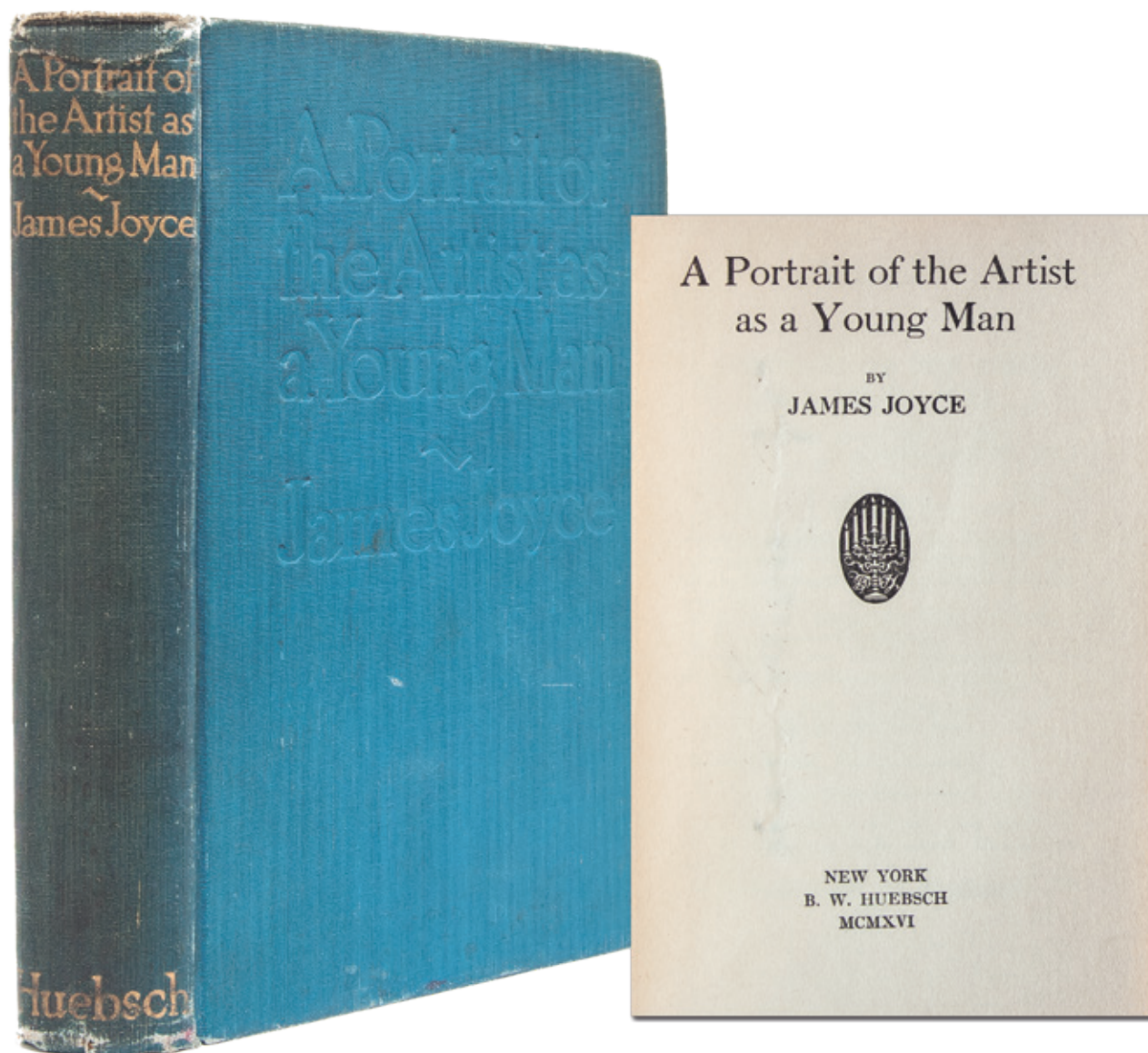
## 28. Joyce, James

### A PORTRAIT OF THE ARTIST AS A YOUNG MAN

New York: B. W. Huebsch, 1916. First edition. A Very Good+ copy with minor shelfwear to extremities. Spine toned. Rear inner hinge tender, but holding. Previous owner's bookplate to the front free endpaper.

Joyce's first novel recounts the coming of age story of Stephen Dedalus, the artistic alter-ego of Joyce himself. Stephen grows up ensconced in rigid institutions: the church, school system, family, and national politics. Feeling trapped, Stephen experiences a series of awakenings as he grows older and as a result of these awakenings, Stephen rejects these traditional bulwarks of Irish culture. Instead, he develops an aestheticism that will support his artistic vision. This rejection of existing communities and institutions, alongside his embrace of a new aestheticism, alienates Stephen from what he knows. Facing this alienation, Stephen decides to leave Ireland and pursue his art abroad.

A Portrait of the Artist as a Young Man is an important contribution to literary modernism. One aspect of this innovativeness is Joyce's use of age-appropriate syntax and vocabulary. The beginning of the novel, which starts in Stephen's infancy, is mostly monosyllabic nonsense. As Stephen grows older and grasps more about the world and his place in it, the novel's vocabulary and syntax become correspondingly complex. Of Joyce's first novel, H.G. Wells writes that "It is a mosaic of jagged fragments that does altogether render with extreme completeness the growth of a rather secretive, imaginative boy in Dublin. The technique is startling, but on the whole it succeeds." Very Good +.

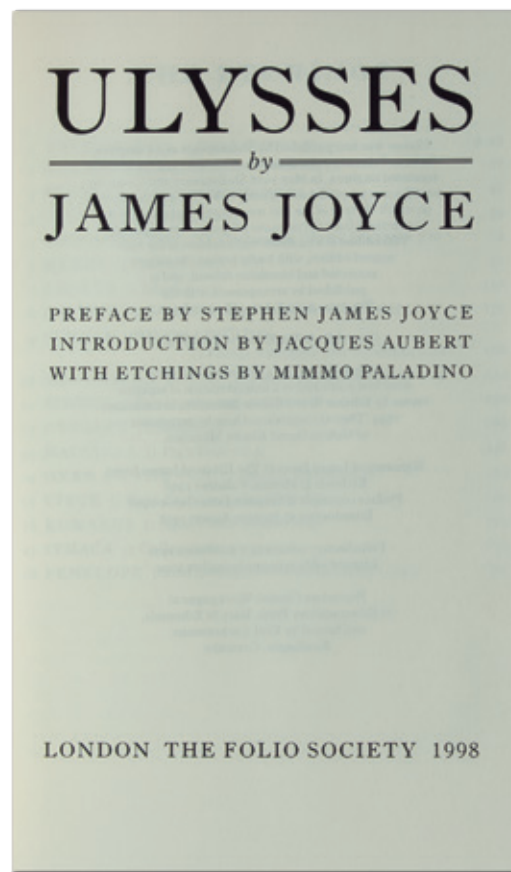
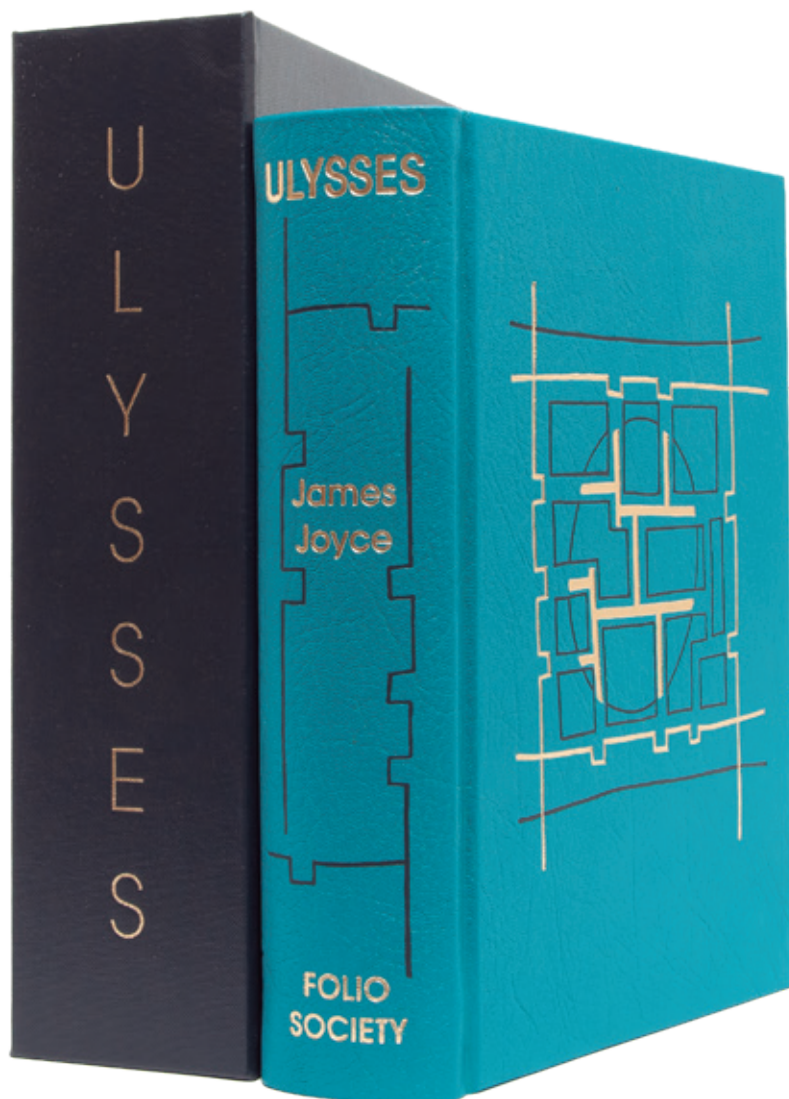


**29. Joyce, James**

**ULYSSES**

London: The Folio Society, 1998 [2004]. Centenary edition. Limited to 1,760 copies, of which 1,750 are for sale, bound in full goatskin leather blocked with a design by Jeff Clements, of which this is 744. Full turquoise-blue goatskin, covers and spine decorated in gilt and black, spine decorated in black and lettered in gilt, gold end-papers, top edge gilt. A mint copy housed in the original, gold lined, dark blue buckram clamshell case blocked with James Joyce's signature on the front and lettered Ulysses in gilt on spine. Mint as issued together with the original prospectus and photographs in the original shipping carton. Small quarto (235 x 165 mm). Collating xxii, 735, [1, blank]. Eighteen etchings in black, white, and gold by MIMO Paladino.

Joyce's masterwork of modernism, one of the great books of the 20th century. Following a single day in the life of Dubliner Leopold Bloom - June 16th, a day which has since become a worldwide holiday - Ulysses' complex structure was inspired by Homer's Odyssey. The book's stream of consciousness prose and its experimental nature were groundbreaking, and many of the techniques Joyce used have since become standard fare. Ulysses took Joyce over seven years to write, and the story of its publication became an epic in itself. The work was first released in serial from 1918 to 1920 in the magazine *The Little Review*, and published in Paris in a limited first edition in 1922 by Sylvia Beach, the owner of the Shakespeare and Company bookstore. It was not, however, released in the UK and United States, where the book had quickly been banned. In fact, copies were smuggled into both countries until a landmark obscenity trial cleared the book for American publication in 1934. "Ulysses is the most important contribution that has been made to fictional literature in the twentieth century. It will immortalize its author with the same certainty that Gargantua and Pantagruel immortalized Rabelais, and The Brothers Karamazov Dostoevsky. It is likely that there is no one writing English today that could parallel Joyce's feat" (Contemporary New York Times review).





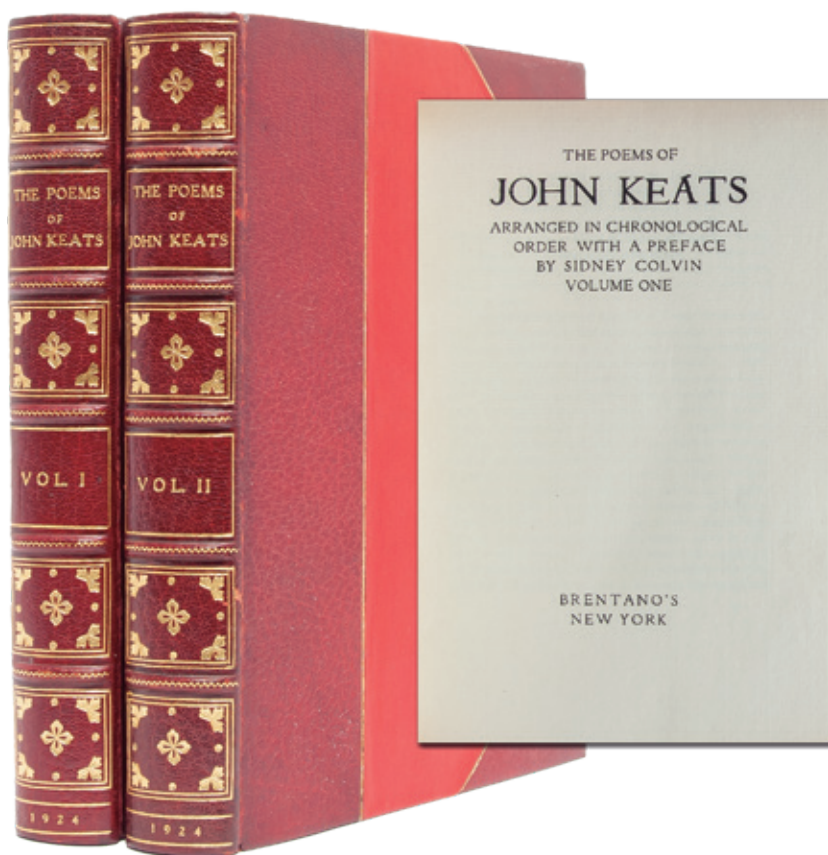
*Classic English poetry in a lovely binding*

### 30. Keats, John

#### THE POEMS OF JOHN KEATS (IN 2 VOLS.)

New York: Brentano's, [1924]. First Thus. Bound for Brentano's ca. 1925 in three-quarter dark red crushed levant morocco over blue cloth boards ruled in gilt. Spines with five raised bands decoratively tooled and lettered in gilt, top edge gilt, other uncut, pink marbled endpapers. Two octavo volumes (202 x 151 mm). Collating xviii, [2, blank], 338, [2, blank]; viii, 371, [1, colophon]. A Fine set.

"The present edition of Keats' complete Poems has a twofold object: first to present the poems in a perfect typographical form, and secondly to arrange them as nearly as may be in the order in which they were written" (Colvin).



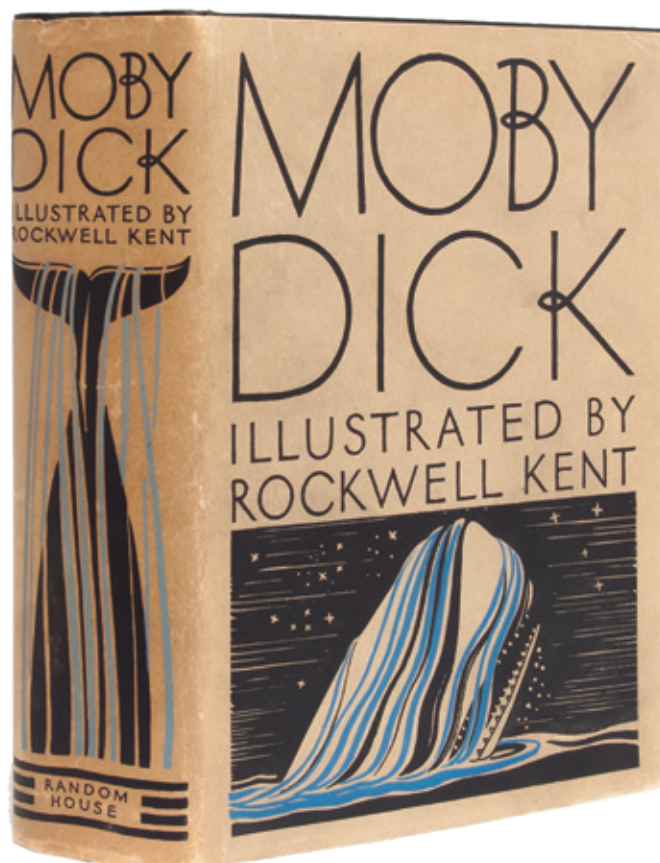
*Kent's dazzling illustrations of Melville's famous novel*

### 31. [Kent, Rockwell] Herman Melville

#### MOBY DICK OR THE WHALE

New York: Random House, 1930. First edition. First trade edition after the limited Lakeside Press edition. A Fine copy of the book in a Near Fine dust jacket. Previous owner's bookplate on the front pastedown, otherwise a clean and unmarked copy. Dust jacket slightly toned on the spine, otherwise a superior example.

One of the most famous illustrated books of the twentieth century, and one of the most famous nineteenth century novels. Rockwell Kent's Moby Dick features the artist's striking interpretation of this epic tale of revenge, desire, friendship, and power. Like Melville, Kent was an artist and an adventurer whose wilderness experiences fueled artistic innovation. The prints that Kent created mirror the lushness and rawness of Melville's prose. Fine in Near Fine dust jacket.



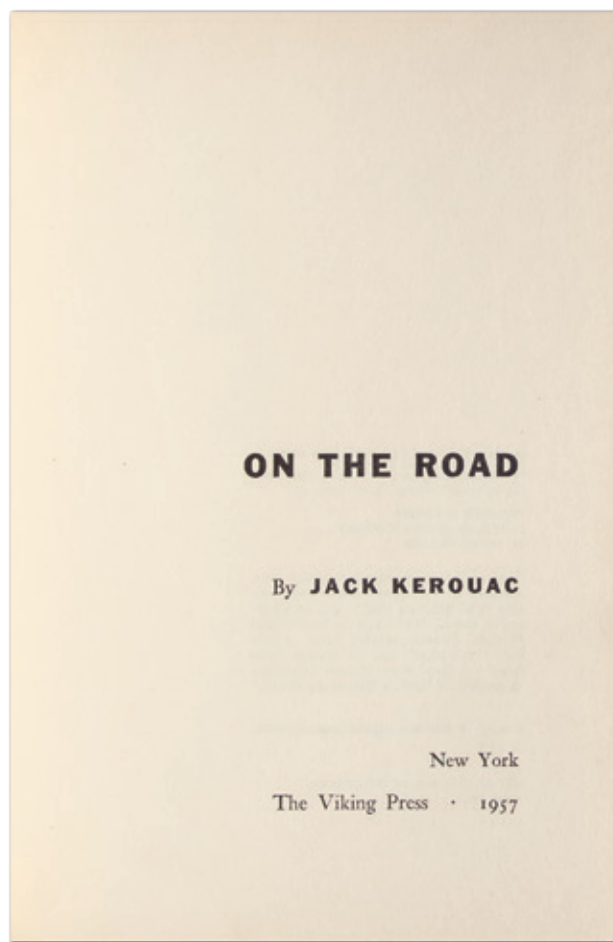
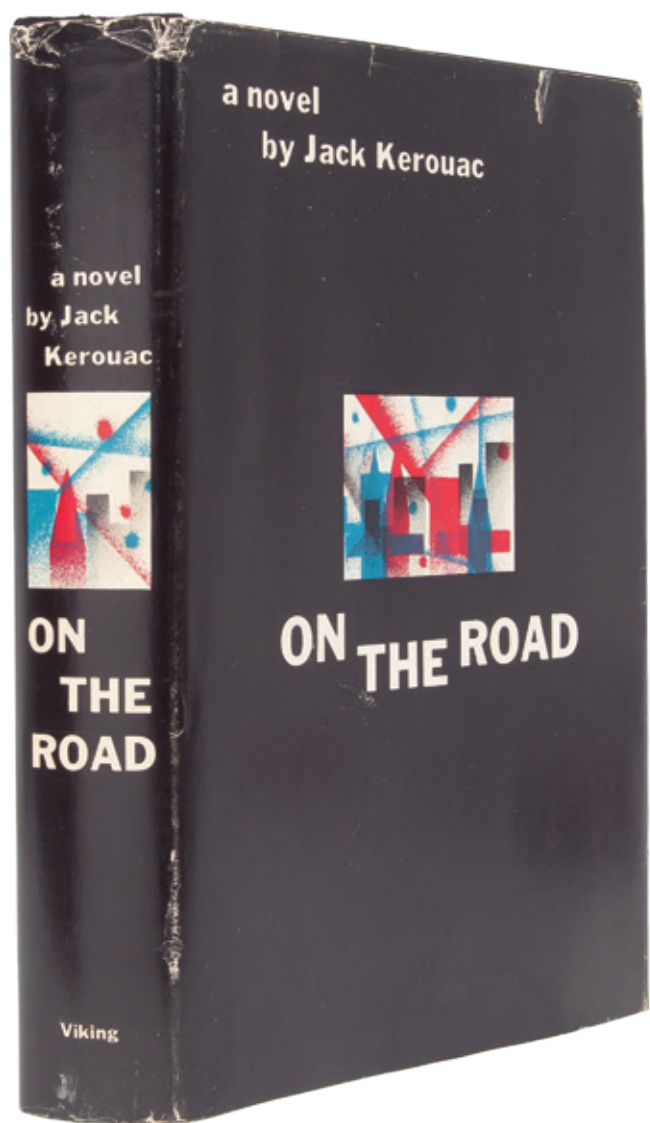
*"The only people for me are the mad ones..."*

**32. Kerouac, Jack**

**ON THE ROAD**

New York: The Viking Press, 1957. First edition. A Fine copy of the book; original black cloth with white lettering on the spine and front board; red topstain. A previous owner's name on the front endpaper, otherwise untouched. In a Very Good + dust jacket that shows some dampstaining on the verso, one longer tear on the rear flap fold and a couple shorter tears and some wear at the top of the spine.

"It changed my life like it changed everyone else's," Bob Dylan said of *On The Road*. Jack Kerouac's classic roman a clef, published in 1957, was the defining work of the Beat Generation. It follows the travels of Sal Paradise, a stand-in for Kerouac himself, and is based on a series of journeys Kerouac took from 1947 to 1950. The work was typed up on a continuous "scroll" of sheets that Kerouac had taped together. *On The Road* appears on both Modern Library's list of the 100 best novels of the century and on Time Magazine list of the 100 best English language novels from 1923-2005. "Its publication is a historic occasion... the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat,' and whose principal avatar he is" (Contemporary New York Times review).





*Dulac's celebrated illustrations of the famous Rubaiyat*

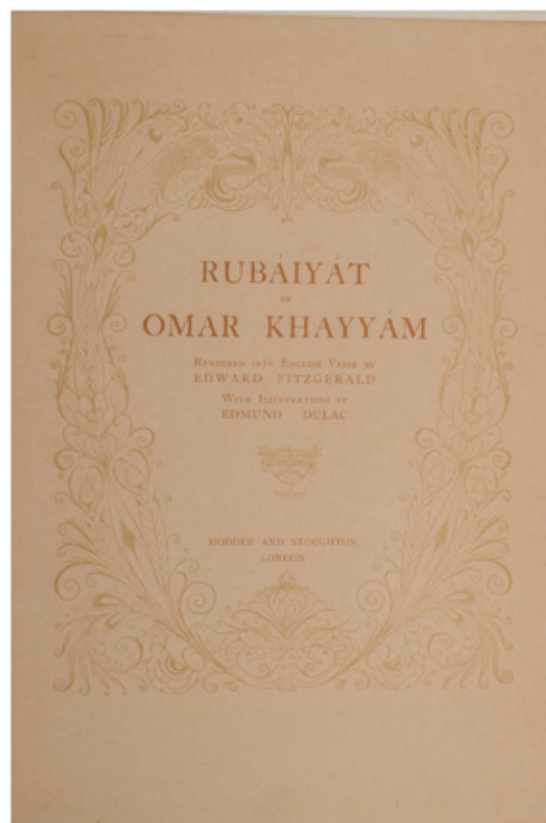
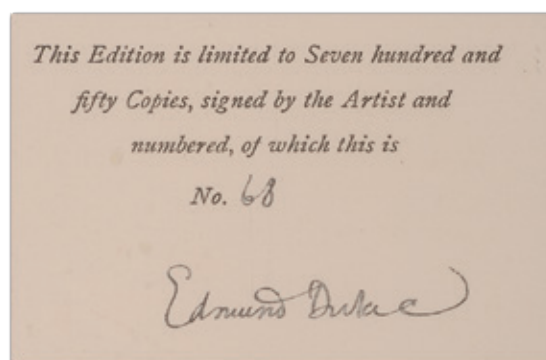
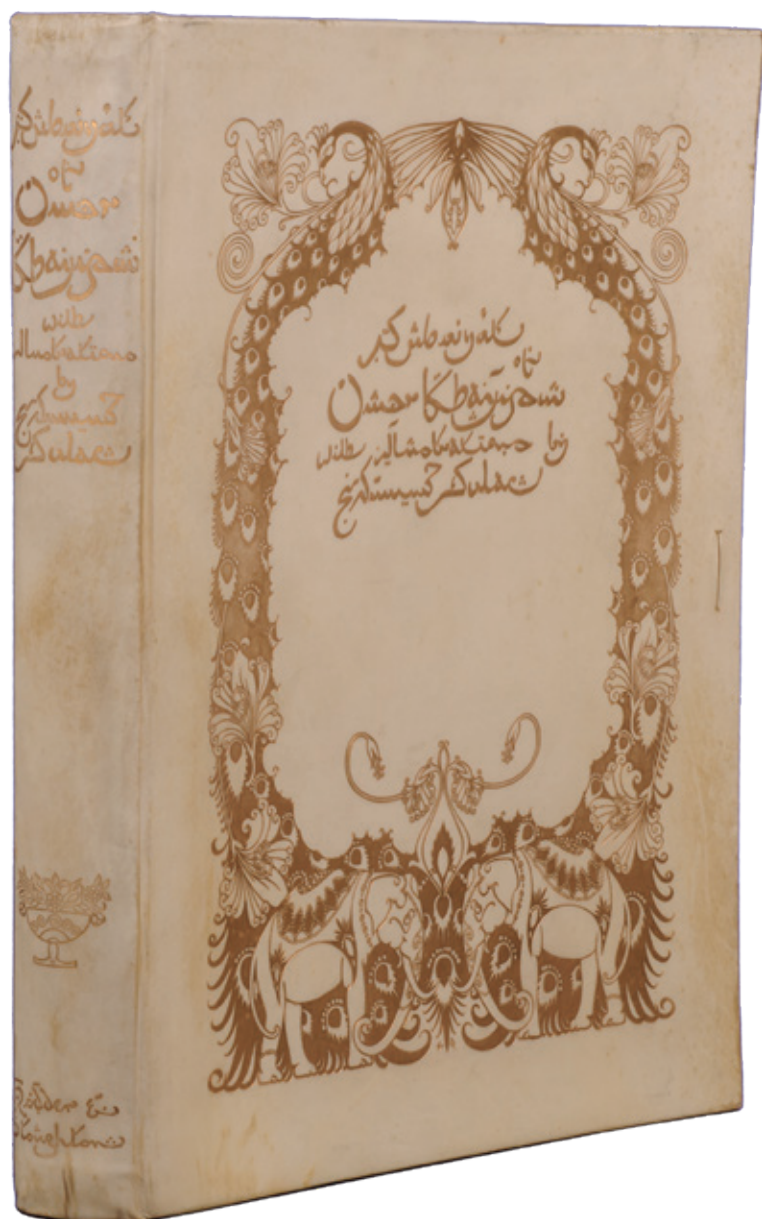
**33. Khayyam, Omar. Edmund Dulac (illustrator), Edward Fitzgerald (translator)**

**RUBAIYAT OF OMAR KHAYYAM**

*Signed Limited Edition*

London: Hodder and Stoughton, 1909. First Thus. Limited to 750 copies, numbered and signed by the artist (this copy being 68). Large quarto (313 x 250 mm). Collating [124] (including inserted title). Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Later silk ties. Top edge gilt, others uncut. Tan end-papers stamped in light olive green with a repeated peacock feather design. Ink name on front paste-down. Twenty color plates mounted on buff vellum-like paper with gilt over tan decorative borders. With descriptive tissue guards. Text printed on rectos only within a brown decorative border. Minimal discoloration to vellum, front board very slightly bowed, otherwise a Near Fine copy.

"In point of excellence of art, popularity, distinction and profit the crowning achievement... was the publication of the Fitzgerald version of the Rubáiyát of Omar Khayyám illustrated by Edmund Dulac. The book was a joy and a treasure. Its public acceptance was immediate and great." Hughey 21.



*Inscribed to Knowles' Hell's Kitchen roommate, where the two struggled to launch their creative careers*

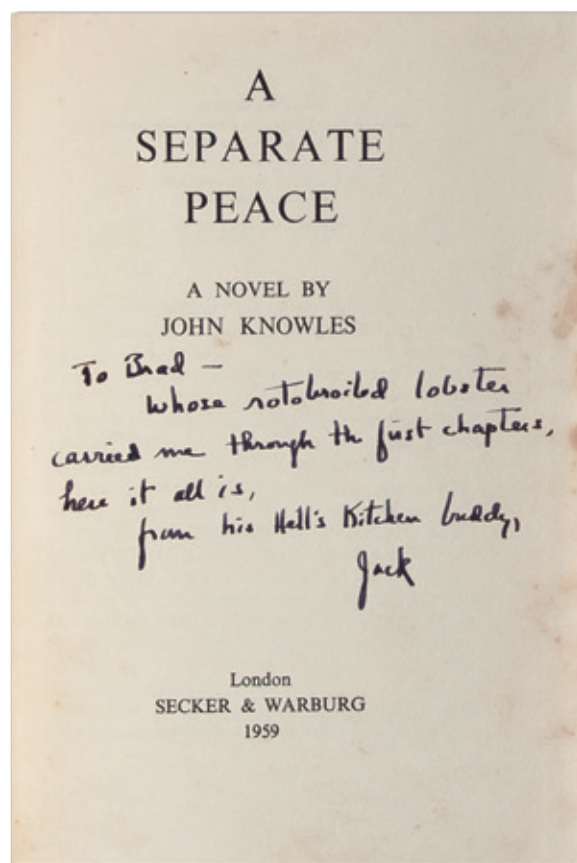
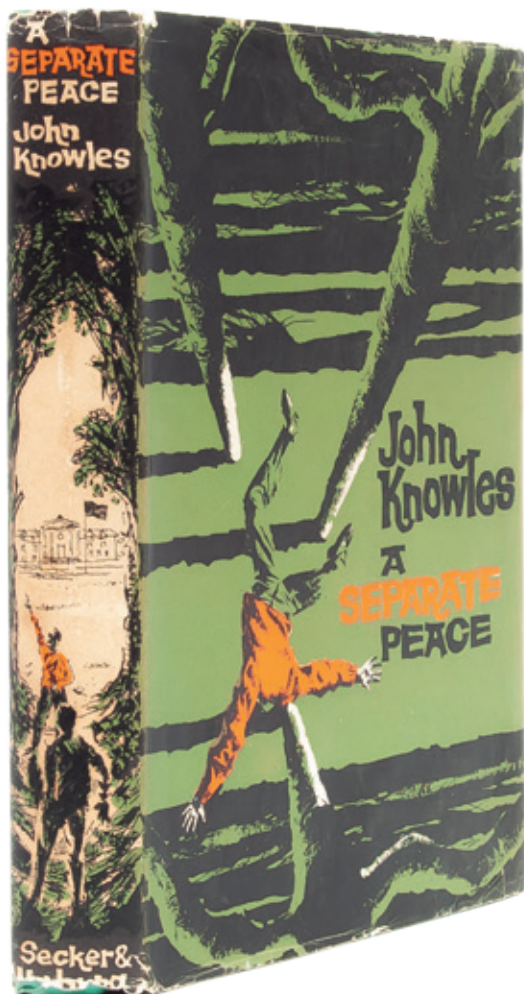
### 34. Knowles, John

## A SEPARATE PEACE

### *Presentation Copy*

London: Secker & Warburg, 1959. First edition. Original green publisher's cloth binding, Near Fine on account of some foxing to the text block. In a VG+ first state jacket, with the 15s. net price on the front flap; jacket with some toning to spine and wear to extremities, most noticeably to the foot of spine. Inscribed by the author on the title page: "To Brad, whose rotobroiled lobster carried me through the first chapters, here it all is from his Hell's Kitchen buddy, Jack." The recipient, Bradford Dillman, the son of an E.F. Hutton stockbroker, was Knowles' roommate at Yale and after. Following college, the two shared an apartment in Hell's Kitchen, New York, each pursuing his own creative career. While Knowles set to work on what would become his masterpiece, *A Separate Peace*, Dillman struggled to find acting jobs despite his parents' disapproval. Miraculously, both accomplished their goals: Dillman became a successful Broadway and Hollywood actor. Clearly, Knowles' prep school and Ivy League background shaped his fiction; it was something the young men had in common, as Dillman's youth led him to take on specific character types, earning him notoriety "as an actor of imposing stature as the bossy, over-ebullient, and immature mama's boy" (Weiler). An exceptional association to someone whose experiences and input shaped this classic novel.

Knowles drew on his own experiences at a New England boarding school in order to write this haunting story about the friendship between Gene and Finny. Effectively polar opposites and yet fiercely devoted to each other, Gene and Finny develop a rivalry that mutually sustains them. Gene especially tries to emulate Finny's positive qualities to make himself better. But their friendship takes a dark turn as a result of a rash decision that Gene makes while the two are perched on a tree branch. The fallout and ensuing tragedy haunt Gene for the rest of his life. *A Separate Peace* is a stirring meditation on adolescence, masculinity, guilt, and friendship.

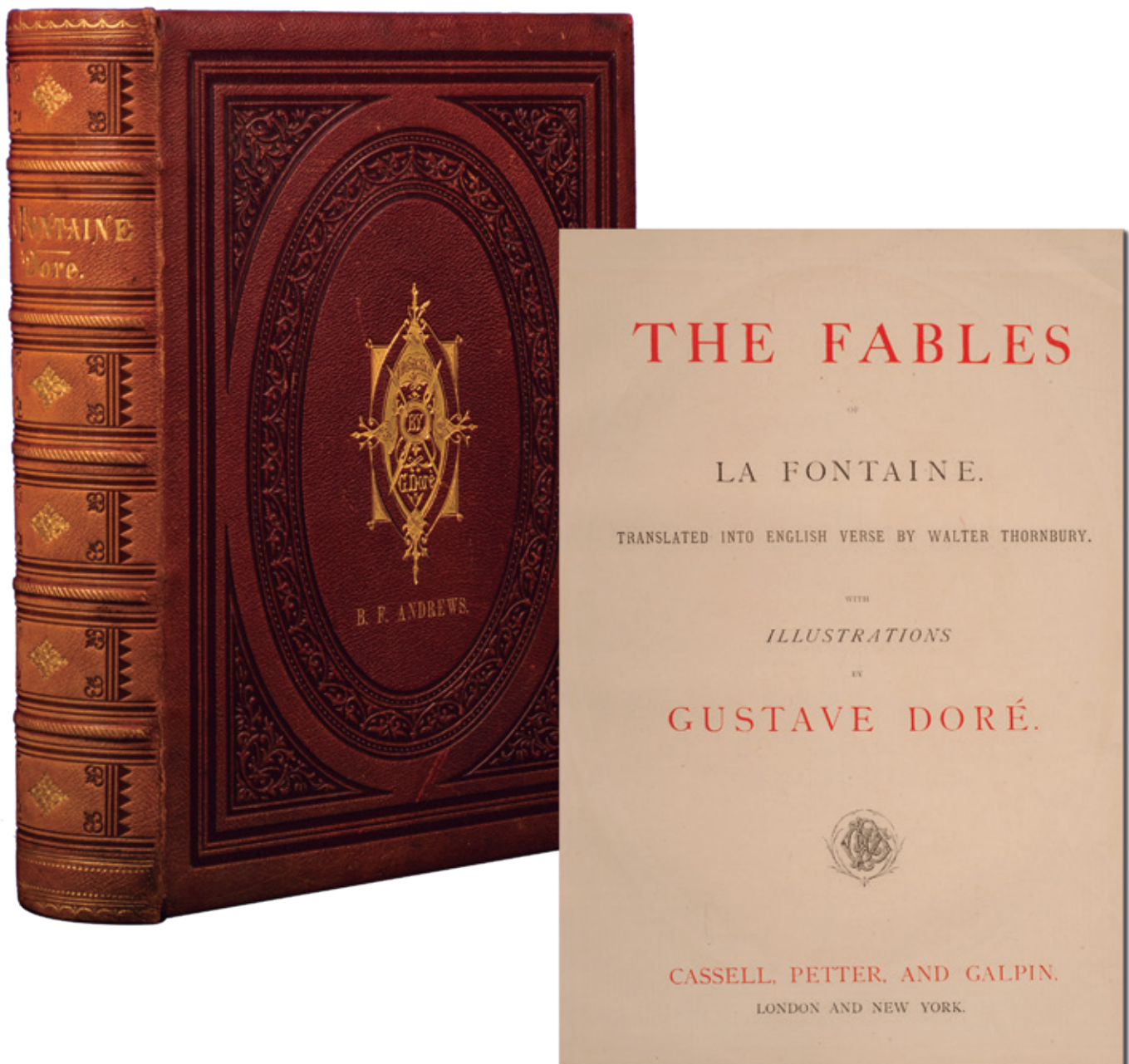




*Famous fables illustrated by Dore***35. La Fontaine, Jean de. Gustave Dore (illustrator)****THE FABLES OF LA FONTAINE**

London and New York: Cassell, Petter, and Galpin, [c. 1870]. Early Doré Edition in English. Large quarto (308 x 238 mm). Publishers Deluxe Morocco binding, front cover richly decorated in gilt and blind, rear cover similarly decorated in blind, spine with five raised bands, decoratively tooled and lettered in gilt and blind in compartments, decorative gilt board-edges and turn-ins, yellow coated endpapers, all edges gilt. Front cover has the name "B.F. Andrews" in gilt. Collating lxiv, 840, with engraved portrait frontispiece, two inserted full-page plates, 84 full page plates in the pagination, and hundreds of text illustrations. A Near Fine and very clean example.

Dore illustrates the influential fables of La Fontaine—some of the most recognizable in the western world—and he draws on his own recollections of nature and animals. "Some vivid examples of this photographic memory appear in the animals and birds of his La Fontaine. There are horses and dogs, birds and sheep and insects, all so lively that they give the illusion of having been studied from life. The little vignettes, bursting out of their nutshell format, are specially convincing" (Gosling).



*Imprinted after the text of William Caxton*

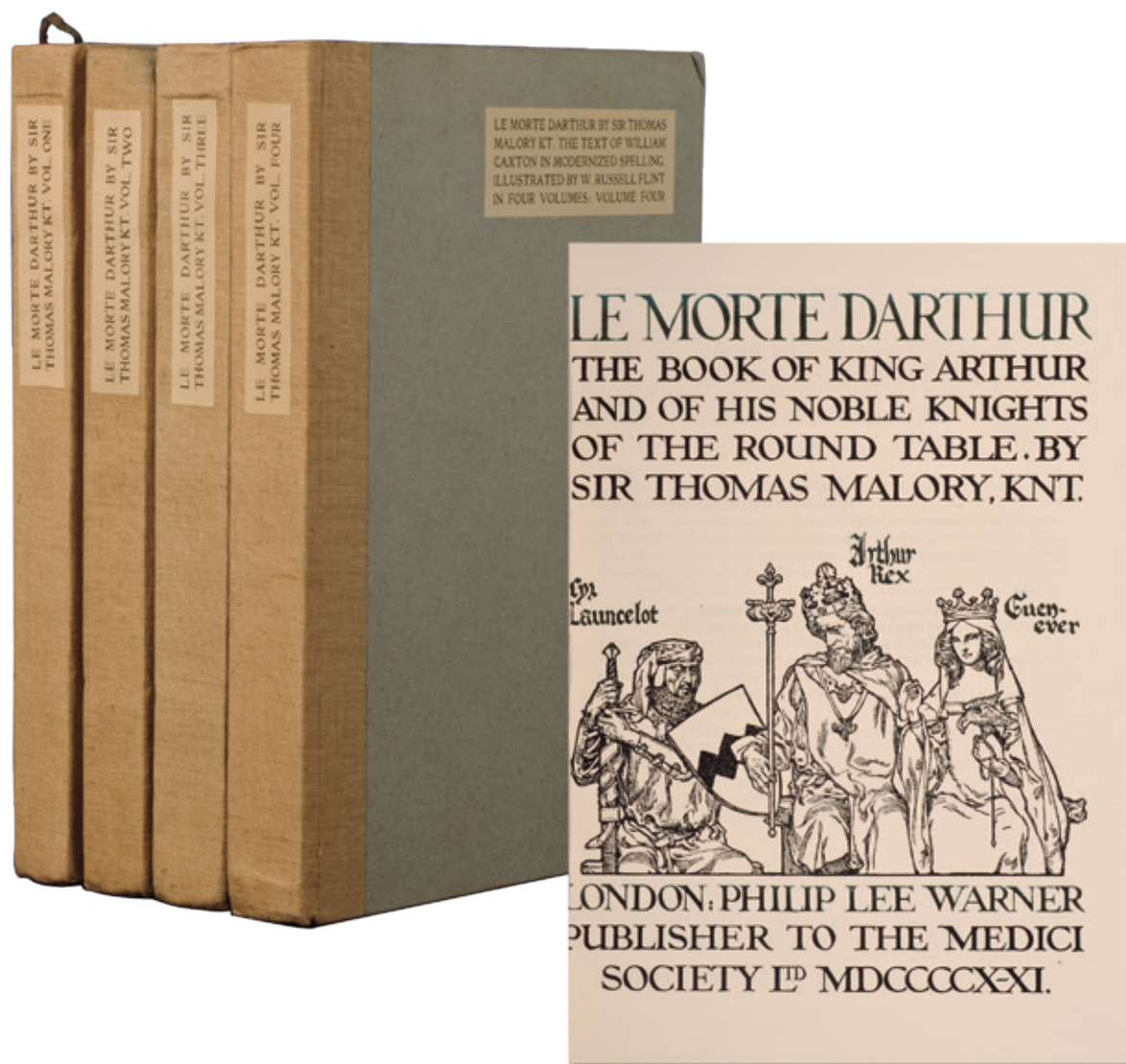
**36. Malory, Sir Thomas. W. Russell Flint (illustrator)**

**LE MORTE DARTHUR (IN 4 VOLS.)**

London: Philip Lee Warner, Publisher to the Medici Society Ltd., 1910-1911. One of 500 numbered copies printed on handmade Riccardi Paper (this copy being 20), out of a total edition of 512 copies. Four quarto volumes (267 x 200 mm). Original quarter beige linen over blue boards. Printed paper labels on front covers and spines. Top edge gilt, others uncut. Additional printed paper labels bound in at the end of each volume. Minimal rubbing to some corners. In the original gray printed dust jackets, light chipping to spine of jacket on volume one, otherwise a Near Fine set. Collating xx, 168, [1, colophon], [1, blank], [1, printer's device], [1, blank]; xvi, 179, [1, blank], [1, colophon], [1, blank], [1, printer's device], [1, blank]; xvi, 208, [1, colophon], [1, blank], [1, printer's device], [1, blank]; xvi, 212, [1, colophon], [1, blank], [1, printer's device], [1, blank]. Forty-eight mounted color plates, after watercolor drawings by W. Russell Flint, with descriptive tissue guards printed in red. Title-pages printed in blue and black, with the lettering designed by Miss M. Engall and the figures by W. Russell Flint.

Malory translated and compiled the legends of Arthur, Merlin, Lancelot, Guinevere, Sir Gawain, and the Knights of the Round Table, using numerous French and English sources. His work was first published in 1485 by William Caxton, the first English printer. It proved immensely popular and became the basis for the countless retellings and adaptations throughout the next five centuries (with a few periods of silence, namely 1634 - 1816). We can think of no other collection of stories that have more fully captured the imagination and passion of the English people than the Arthurian legends. This particular set provides exceptional illustrations of Malory's characters, capturing for the reader the vibrant heroism and romance of Arthurian legend.

Ransom 395, no. 3. Tomkinson 149, no. 3.





*An attractive copy of this famous work of Magical Realism*

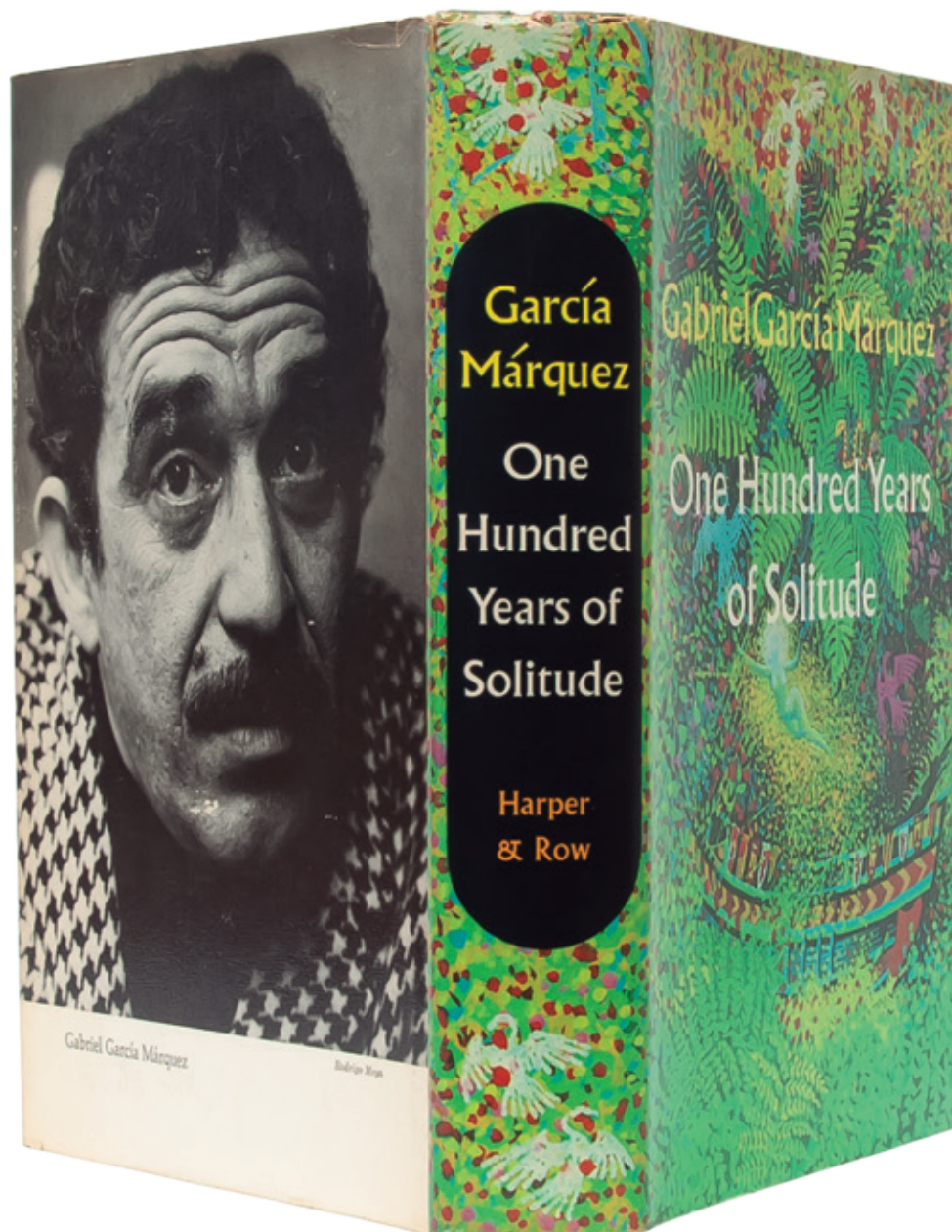
### 37. Marquez, Gabriel Garcia

#### ONE HUNDRED YEARS OF SOLITUDE

New York: Harper & Row, 1970. First English language edition. In a second state jacket without the exclamation point ending the first paragraph on the front flap. Fine in Fine, a bright copy with just a hint of sunning to the spine.

One Hundred Years of Solitude is considered Marquez' greatest work, and is the book that made his international reputation. First published in 1967 – and in English in 1970 -- the wide spanning story of the Buendia family would achieve incredible popularity and, in fact, be responsible for lifting the future Nobel Prize winner out of poverty as it would go on to sell more than 30,000,000 copies.

Considered the ultimate expression of his style of magical realism, One Hundred Years of Solitude has won awards in numerous countries and was listed on Le Monde's list of the 100 Books of the Century. "He has written a novel so filled with humor, rich detail and startling distortion that it brings to mind the best of Faulkner and Gunter Grass. It is a South American Genesis, an earthy piece of enchantment, more, as the narrator says of Macondo, 'an intricate stew of truth and mirages'" (Contemporary New York Times Book review). Fine in Fine dust jacket.



*A landmark biography, written by a Supreme Court Chief Justice & friend of George Washington*

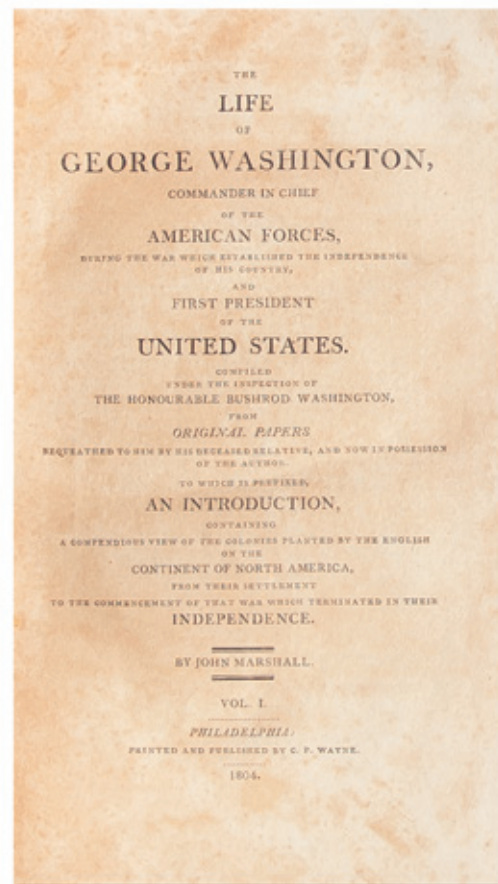
### 38. Marshall, John

## LIFE OF WASHINGTON, COMMANDER IN CHIEF OF THE AMERICAN FORCES...AND FIRST PRESIDENT OF THE UNITED STATES (IN 6 VOLS. INCLUDING ATLAS)

Philadelphia: C.P. Wayne, 1804-1807. First edition. Half calf over marbled boards, rebound to style and preserving early marbled endpapers. Complete with all five volumes plus the scarce atlas. Collating xxii, 488, 45, [1, blank]; viii, 560, 72; viii, 580, 28; viii, 626, [2], 16, 33-36 (final notes from Volume V but bound out of order); vii, [1, blank], 779, [1, blank], 32: complete, including frontis, titles, and atlas with all 10 maps and 22 page subscriber's list. Scattered foxing and toning throughout, with offsetting in Volume I from frontis. Small closed tear to outer left margin of plate V not affecting text or images.

John Marshall was an eminent statesman and jurist. He put his burgeoning law career on hold to fight in the Revolutionary War, before making profound impacts in political and legal history over the next fifty years. He was a close confidant of George Washington and other leading political figures of the era, particularly those who argued for a strong Federal government. President John Adams nominated Marshall as Chief Justice of the Supreme Court of the United States, and he served from 1801-1835.

Early in his tenure as Chief Justice, Marshall began a biography of George Washington. The project turned into a multi-volume work that would also offer a history of the United States and a defense of Federalism, which was under attack during the Jefferson administration. Departing from the mythological treatment that characterizes the other prominent contemporary biography of George Washington, Mason Weems' *The Life of Washington*, Marshall's biography quotes liberally from other important historical works of the time, such as William Gordon's history of the American Revolution. Marshall's *Life of Washington* is a foundation of American political biography.





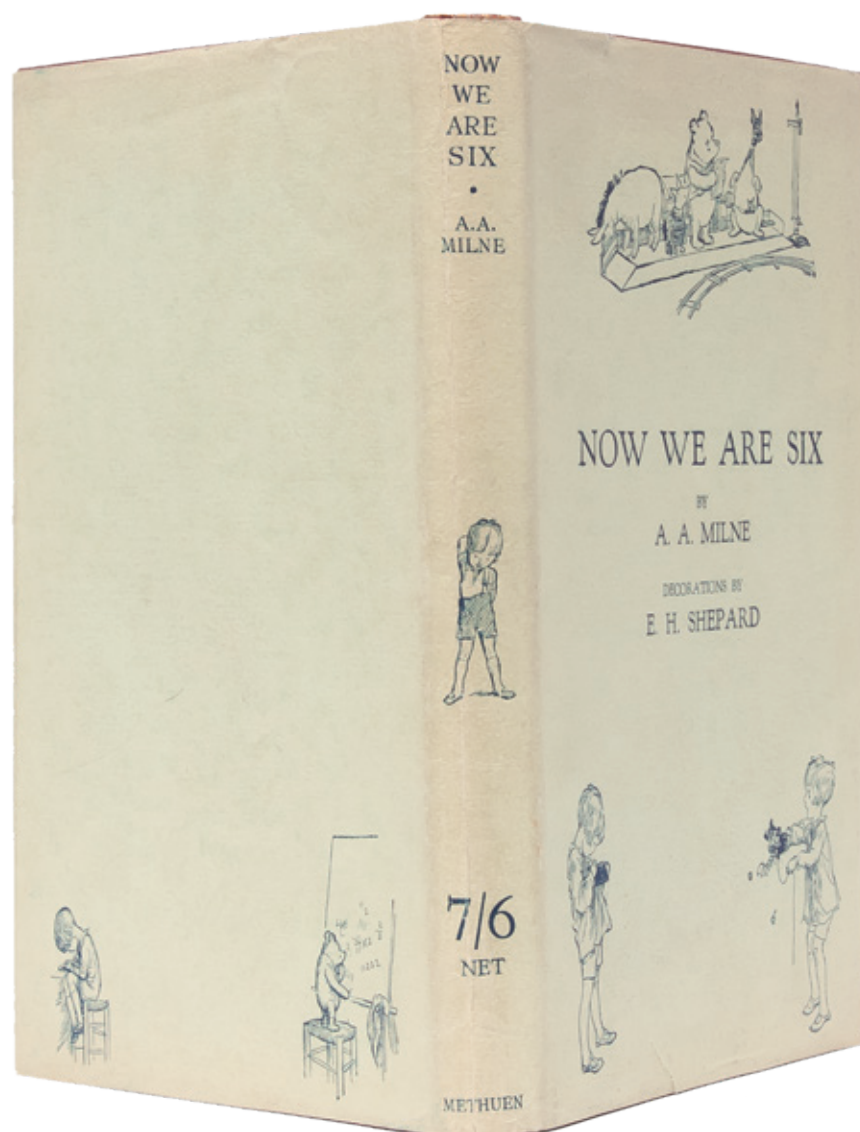
*Children's verses from the creators of Winnie-the-Pooh*

**39. Milne, A.A.; E.H. Shepard, Illustrator**

**NOW WE ARE SIX**

London: Methuen & Co. , 1927. First edition. Near Fine book in like jacket. Original red publisher's cloth stamped in gilt, with just a touch of fading to spine. Foot of spine slightly pushed in, trivial rubbing to corners with corresponding wear to jacket. Small closed tear to foot of front panel and faint crease to jacket spine. Top edge brightly gilt. Pictorial endpapers. A charming copy of this Winnie-the-Pooh children's classic.

Now We Are Six is a collection of poems that is part of the larger Winnie-the-Pooh imaginative world created by Milne. Milne and illustrator Ernest H. Shepard still pepper the book with written and illustrated allusions to the Hundred Acre Woods, hence this post-script from the volume's introduction: "Pooh wants us to say that he thought it was a different book; and he hopes you won't mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake." Near Fine in Near Fine dust jacket.



*A monumental book in every respect*

**40. Newton, Helmut**

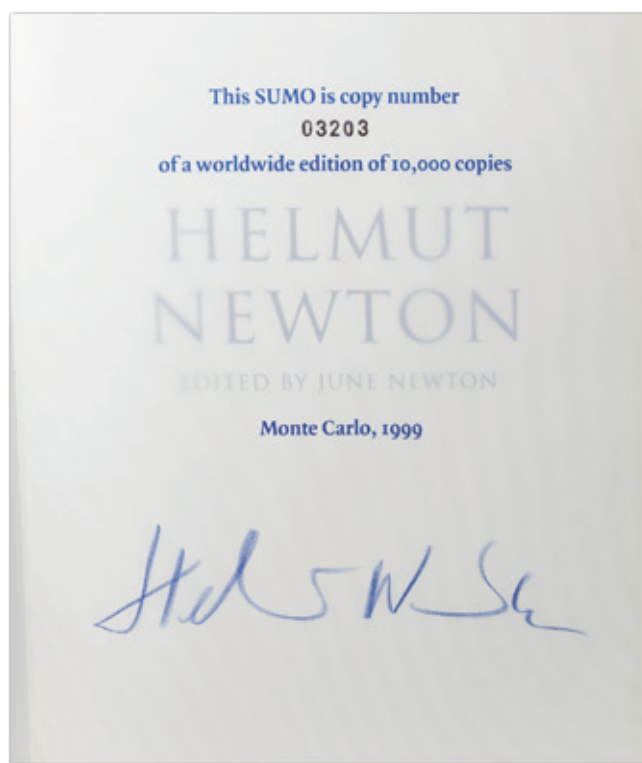
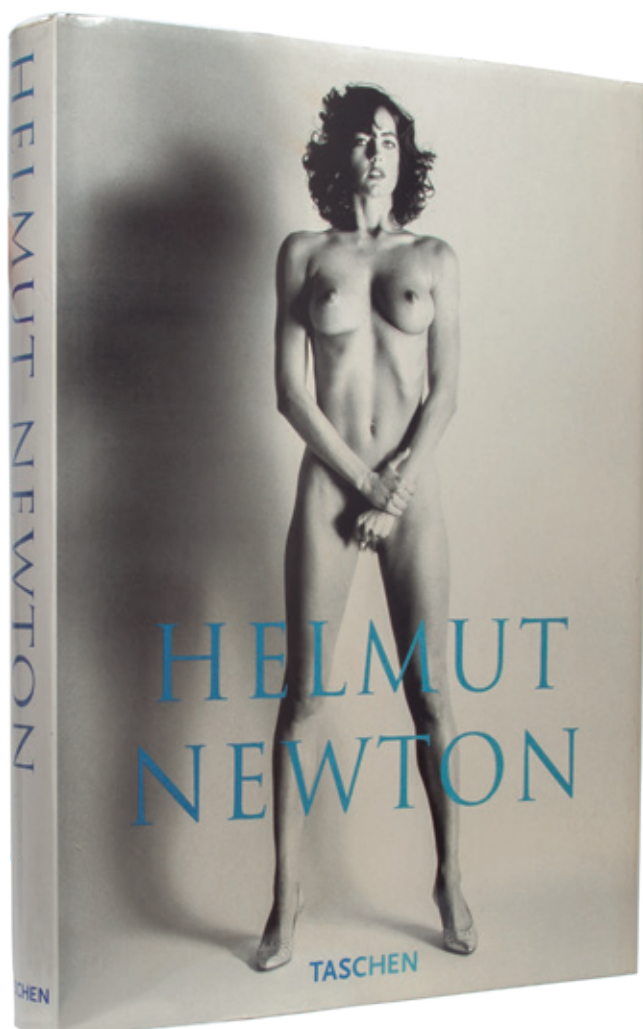
**SUMO**

*Signed Limited Edition*

Koln: Taschen, 1999. First edition. Limited to 10,000 copies numbered and signed by the photographer, this being copy 3203. Elephant folio (700 x 500 mm). Publisher's full white silk with black and white photograph and blue lettering silkscreened to front cover, and spine silkscreen lettered in blue. Beveled edges. 464 pages. 450 duotone and color plates. Near Fine in like dust jacket.

Originally published at \$6500, Sumo is a monumental book in every respect, and a testimony to the enormous talent of the twentieth century's most influential, intriguing and controversial photographer. With its massive size and weight (66 lbs.; 30 kg.) and containing 464 pages, it breaks any previous record for a book. A truly unique publication when originally published, Sumo is exceeded in size and heft only by Taschen's later tribute to Muhammad Ali, G.O.A.T. (2004). Cover design by Angelika Taschen. Color separations carried out by ORD, Gronau, Germany. Printed by EBS, Editoriale Bortolazzi - STEI s.r.l. Verona, Italy on 250 gram BVS-Plus matt paper manufactured by Papierfabrik Scheufelen, Lenningen, Germany. Bound by Legatoria LEM & Recalcati s.r.l. Milano, Italy.

Edited and designed by the photographer's wife, June Newton, a renowned photographer in her own right who works under the pseudonym Alice Springs, the book features a wide selection of photographs, most of which are published here for the first time. They cover every aspect of Helmut Newton's outstanding career, from his stunning fashion photographs, which have influenced a generation of photographers, to his nudes and celebrity portraits. Newton's work has had a major impact on both high and low Western culture, and his importance remains undiminished. He died in 2004 at age eighty-four of a heart attack while driving out of the parking lot of the Chateau Marmont hotel on the Sunset Strip in Los Angeles. Winner of the International Center of Photography's 1999 Infinity award.



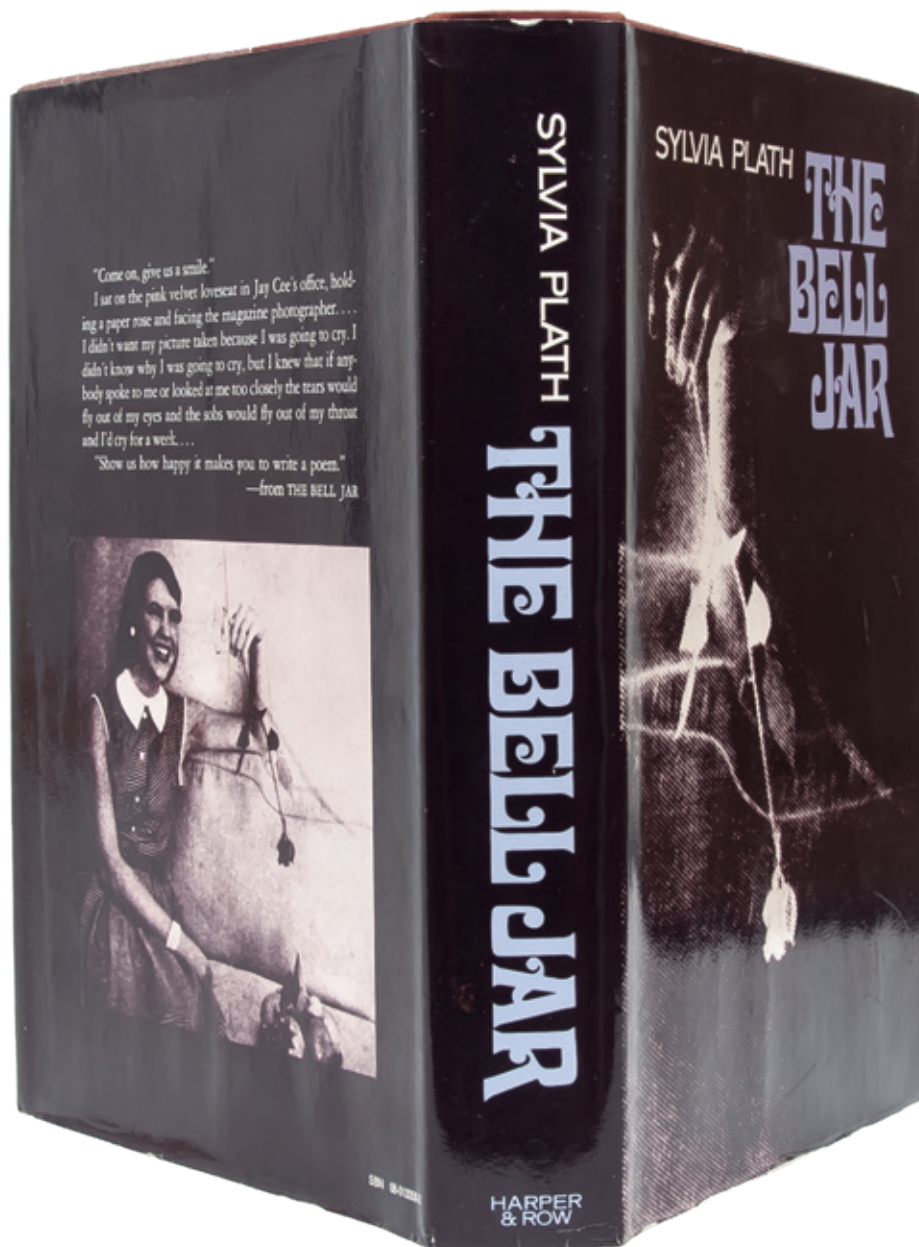


*A foundational feminist novel***41. Plath, Sylvia****THE BELL JAR**

New York: Harper & Row, 1971. First American edition. A just about Fine example with the slightest rubs to the spine extremities of the dust jacket. A lovely example. First published in the UK under the pseudonym Victoria Lucas in 1963. The Bell Jar was Plath's first novel, which was largely autobiographical, paralleling and documenting her downward spiral into mental illness. Plath committed suicide a month after initial publication in 1963.

Through her character Esther Greenwood, Plath unfolds a fictionalized account of her own life that is "told with blistering honesty and vivid attention to detail. It's a raw, unsettling book with flashes of brilliance, a roman a clef that's a tormented footnote to Plath's tormented poetry" (The Guardian). Like Plath herself, Esther struggles in the space between genius and madness; having escaped from a controlling mother, she seeks to own her life but falls into a deep and smothering depression. "Esther's predicament is how to develop a mature identity as a woman, and be true to that self rather than conform to societal norms. It's this quest that makes The Bell Jar a founding text of Anglo-American feminism" (The Guardian).

The Guardian 100 Best Novels. Feminist Companion 859. Near Fine in Near Fine dust jacket.



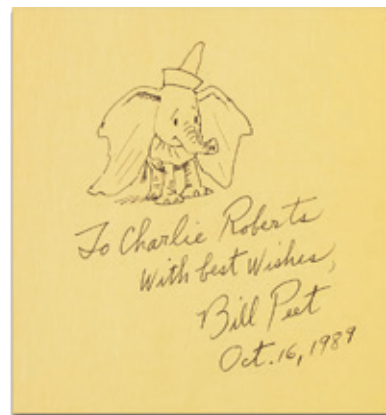
*Signed by one of the most influential illustrators during the Disney golden era of animation*

## 42. Peet, Bill

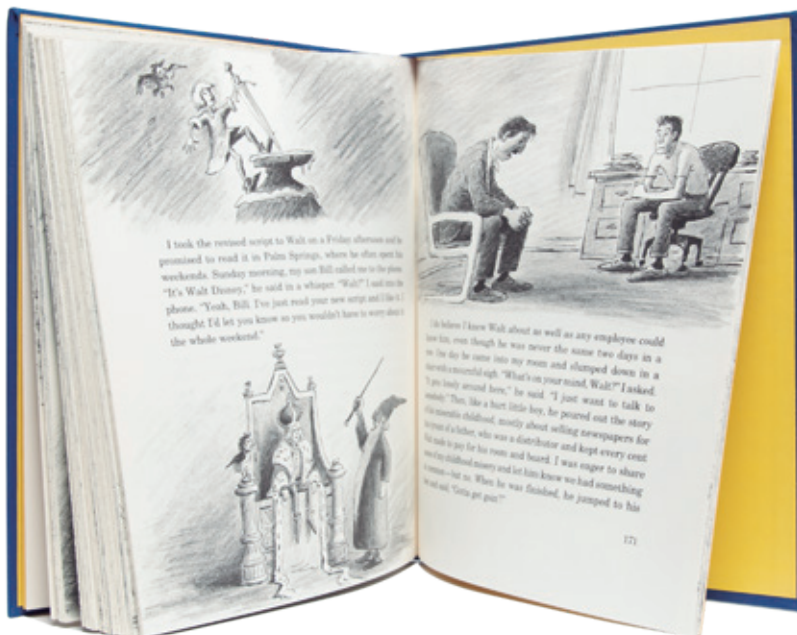
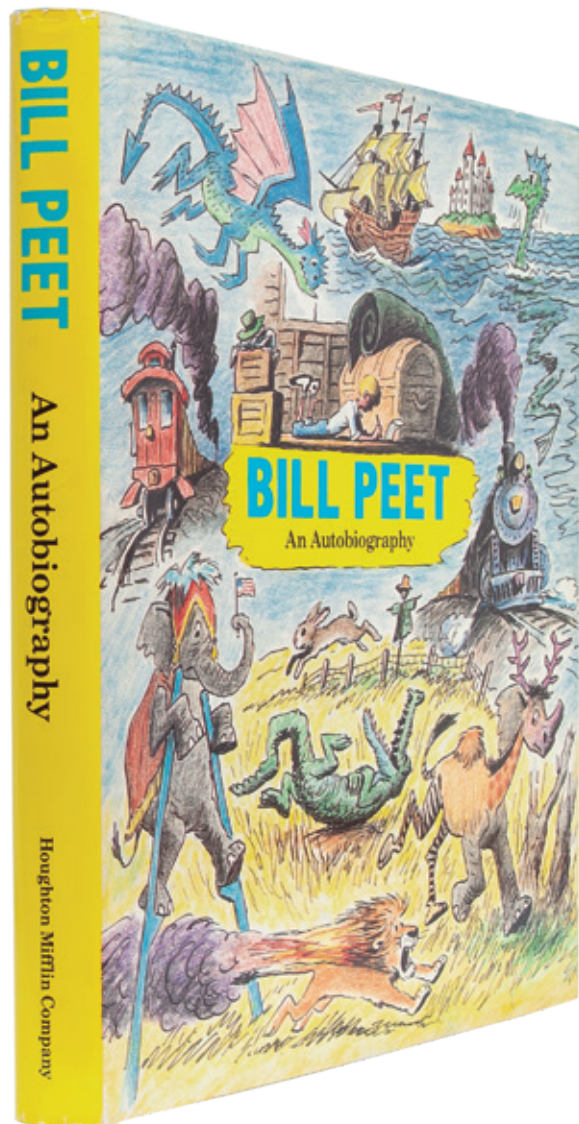
### AN AUTOBIOGRAPHY

#### *Presentation Copy*

Boston: Houghton Mifflin, 1989. First edition. First printing. A Fine presentation copy in Near Fine dust jacket. Publisher's blue cloth over boards, front cover with vignette in black, spine lettered in black yellow endpapers. Collating [2], 190. Vignette title-page, extensively illustrated throughout in black & white with Disney characters including Snow White and Seven Dwarfs, Monstro, Pinocchio, Dumbo, Brer Rabbit, Gus, Jacques, Lucifer, Alice, Peter Pan, Tinkerbell, 101 Dalmatians, Cruella De Ville, Sleeping Beauty, Mowgli, Bagheera, Baloo along with many pages showing Walt Disney. On the verso of the front endleaf is an original pen & ink drawing of Dumbo inscribed "To Charlie Roberts / With best wishes / Bill Peet / Oct. 16, 1989."



William Bartlett "Bill" Peet (1915 – 2002) was an American children's book illustrator and a story writer and animator for Walt Disney Animation Studios. Bill Peet joined Disney in 1937 and worked first on Snow White and the Seven Dwarfs (1937) near the end of its production. From 1939 through 1940 he worked on Pinocchio and spent eighteen months working on Dumbo (1941). Progressively, his involvement in the Disney studio's animated feature films and shorts increased with Cinderella (1950), Alice in Wonderland (1951) and Peter Pan (1953). Bill Peet remained there until early in the development of The Jungle Book (1967). A row with Walt Disney over the direction of the project led to a permanent personal break.





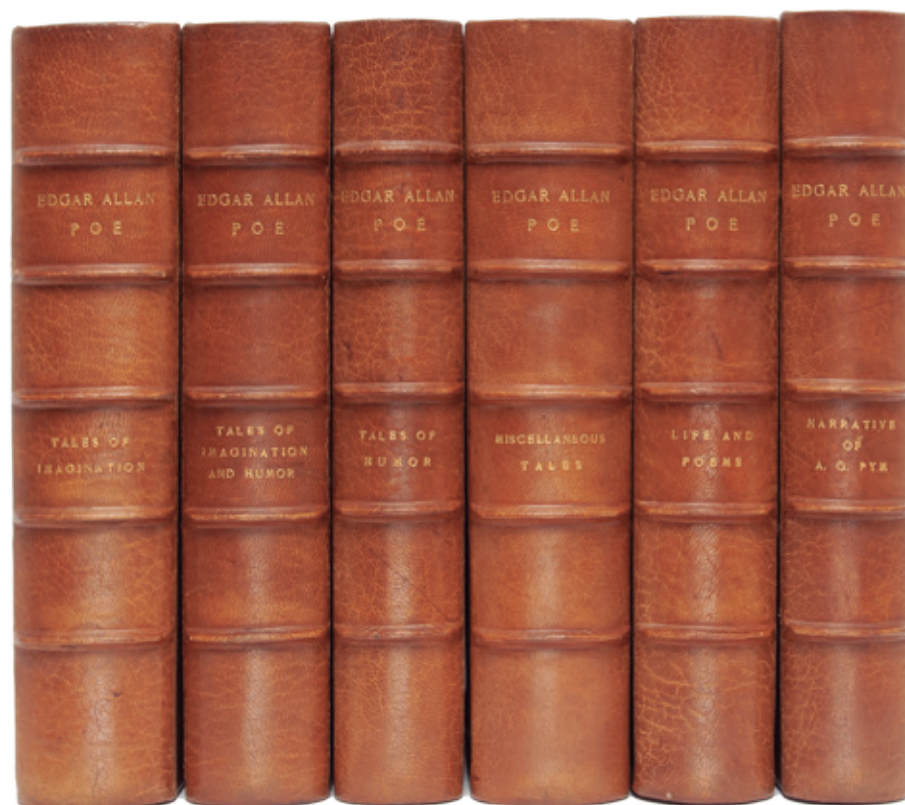
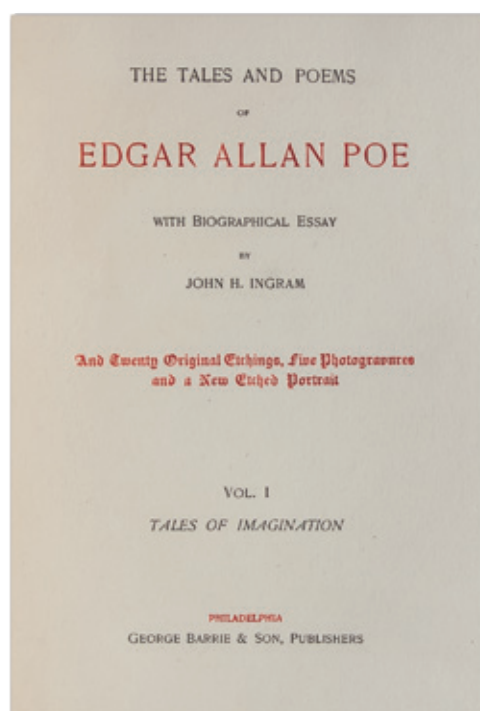
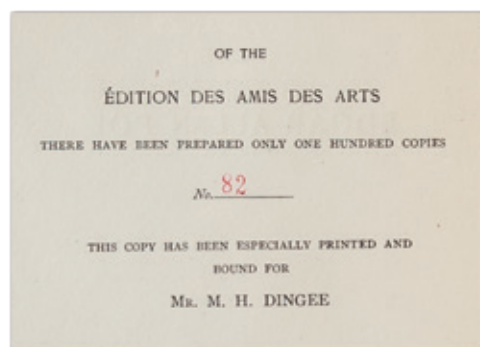
*A Poe set issued during the golden age of finely bound sets*

### 43. Poe, Edgar Allan

## THE TALES AND POEMS OF EDGAR ALLAN POE (IN 6 VOLS)

Philadelphia: George Barrie & Son, 1894. First Thus. Édition Des Amis Des Arts, limited to 100 copies, this being copy no. 82 "especially printed and bound for Mr. M.H. Dingee." Six small quarto volumes (215 x 167 mm). Contemporary three-quarter crushed light gray morocco over marbled boards. Raised bands. Gilt lettered compartments. Top edge gilt, others untrimmed. Spines slightly faded to brown. Twenty original etchings, five photogravures and a new etched portrait by F. Chiffart, each in three states, the third state of each frontispiece being full color; a total of 78 plates, six of which are in full color. Each with tissue guard and signed on the plate by Herpin, Ferat, Wogel, Meyer, et al. A Fine set.

The complete works, including Tales of Imagination; Tales of Humor; Miscellaneous Tales; The Narrative of Arthur Gordon Pym; Prose Poems; Poems of Later Life; Poems of Manhood; Poems Written in Youth. Issued during the golden age of finely bound sets, when publishers offered complete authors' works at various price points, from simple cloth to elaborate bindings, at the high end providing personalized copies bound to client specifications. This copy produced for Mr. M.H. Dingee of Lynchburg, Virginia, the founder of M.H. Dingee & Co.



*One of Potter's much loved characters*

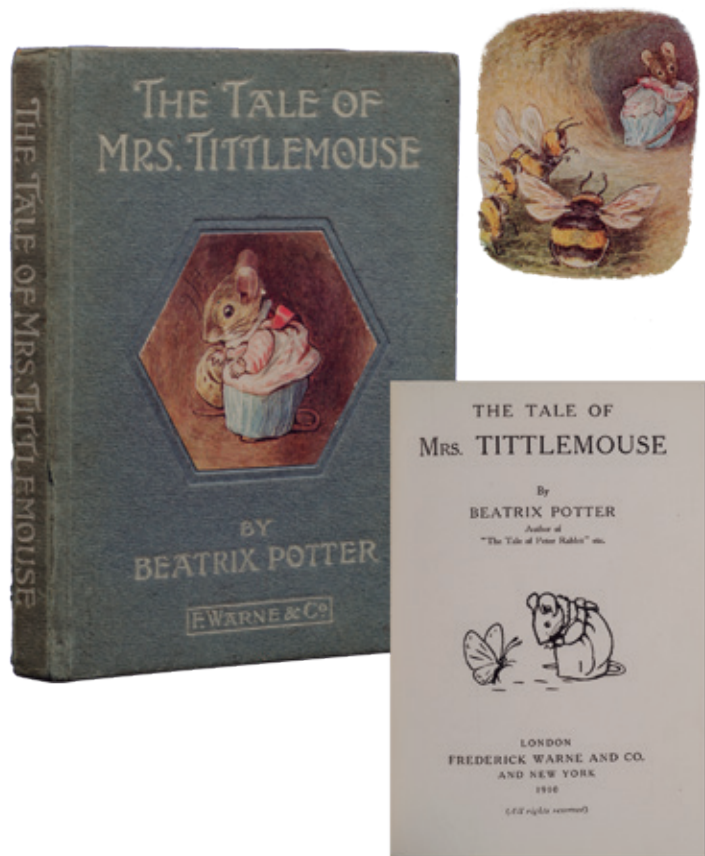
#### 44. Potter, Beatrix

### THE TALE OF MRS. TITTMOUSE

London: Frederick Warne and Co., 1910. First edition. Original blue boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a hexagonal blind panel with a border in blind. Color pictorial endpapers (Quinby Plate X). Minimal Some light rubbing to lower joint, spine extremities and corners. Twelvemo (139 x 105 mm). Collating 84, [1], [1, blank]. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. An excellent copy.

"Beatrix Potter, writer of some of the most beloved children's books of all time, was a woman of immense talent, indefatigable spirit, and a generous heart...Although she grew up in London, she was deeply influenced by long family holidays in the countryside, first in Scotland and later in the English lake district. As was the custom in families of her class, she was educated at home by governesses. An eager student of languages and literature, she grew up loving classic folk and fairy tales... Her talent for drawing and painting was discovered early and encouraged" (Beatrix Potter Society). Her career began with the release of the now-beloved Tale of Peter Rabbit; and her subsequent works expanded into a magical world of anthropomorphic animals such as Tom Kitten, Squirrel Nutkin, and Benjamin Bunny.

Linder 429. Quinby 18. V & A 1619.



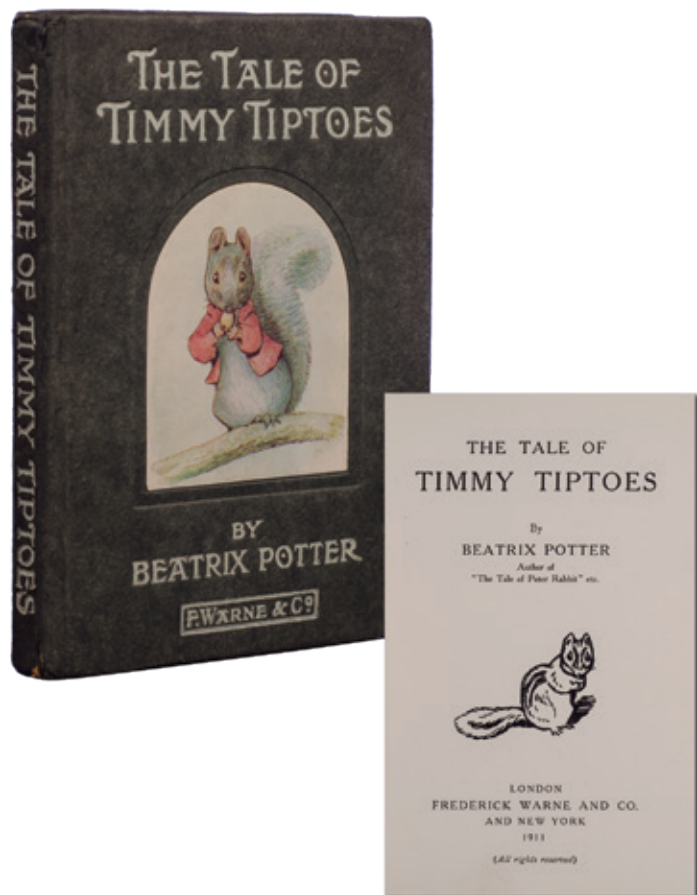
*With Potter's recognizable and charming illustrations*

#### 45. Potter, Beatrix

### THE TALE OF TIMMY TIPTOES

London: Frederick Warne and Co., 1911. First edition. Original dark green boards ruled and lettered in white on front cover and lettered in white spine. Color pictorial label (67 x 57 mm) on front cover within a blind arch-shaped panel outlined in blind. Color pictorial endpapers (Quinby Plate X). Measured 137 x 105 mm and collates 84, [1], [1, blank]. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Minimal rubbing to lower corners and spine extremities. Neat ink inscription dated "Xmas 1912" on front free end-paper. An excellent copy.

Linder 429. Quinby 20. V & A 1664.

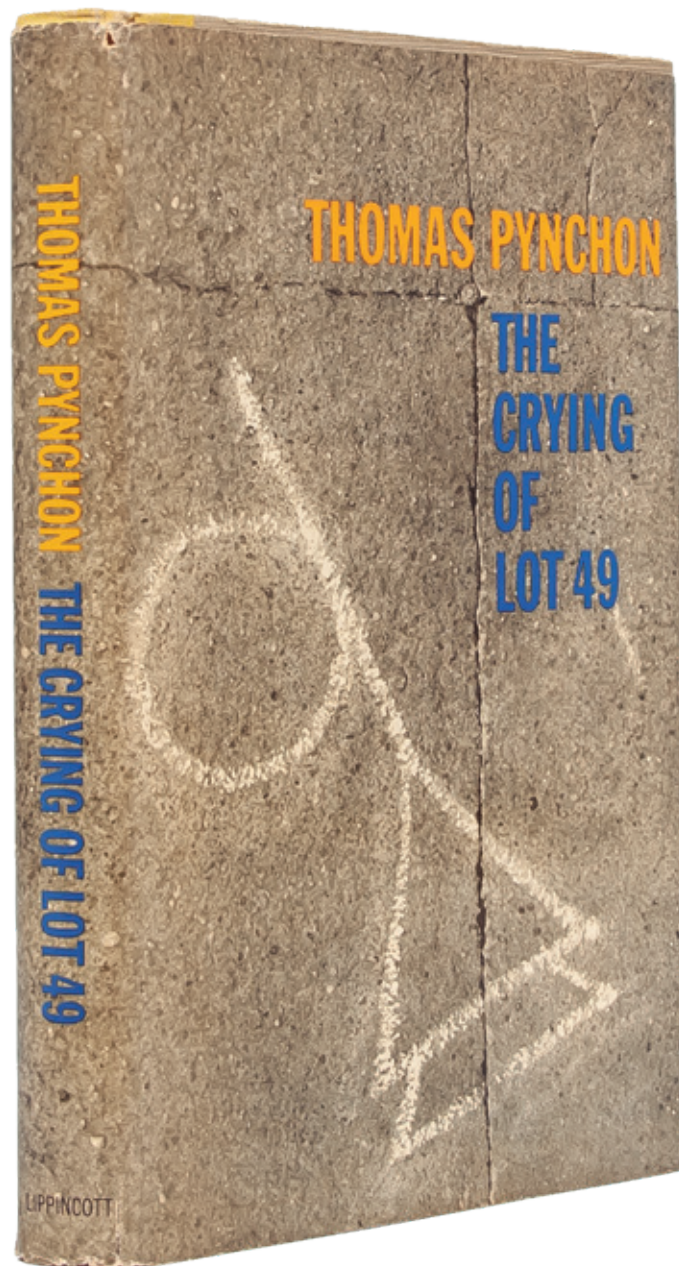




*Pynchon's postmodern masterpiece***46. Pynchon, Thomas****THE CRYING OF LOT 49**

Philadelphia: J.B. Lippincott Company, 1966. First edition. Near Fine book in like dust jacket. Bump to bottom corner of rear board (with corresponding bump to jacket) and faint sunning to the top edge of boards. Small closed tear to rear jacket panel near foot of spine; light dampstain to verso of spine not visible on recto. Topstained black. In all, a bright and pleasing copy.

"By far the most accessible of Pynchon's works, *The Crying of Lot 49* is also probably his most concentrated. So short that it is often referred to as a novella, *Lot 49* manages to get Pynchon's big ideas and even contain some of his delightfully controlled chaos" (Quarterly Conversation). The narrative of Oedipa Maas' attempt to dispose of the rather large estate left by recently deceased Pierce Inverarity, Pynchon ensures that Oedipa's experience is anything but straightforward. "Coincidence after coincidence piles up until Oedipa finds herself enmeshed in what may or may not be a global conspiracy where almost every person, place, and thing she meets with can, given enough time, be plausibly fit" (Quarterly Conversation). A postmodern masterpiece and cornerstone of twentieth-century American literature. Near Fine in Near Fine dust jacket.



*The most ambitious and impressive of Robinson's illustrative projects*

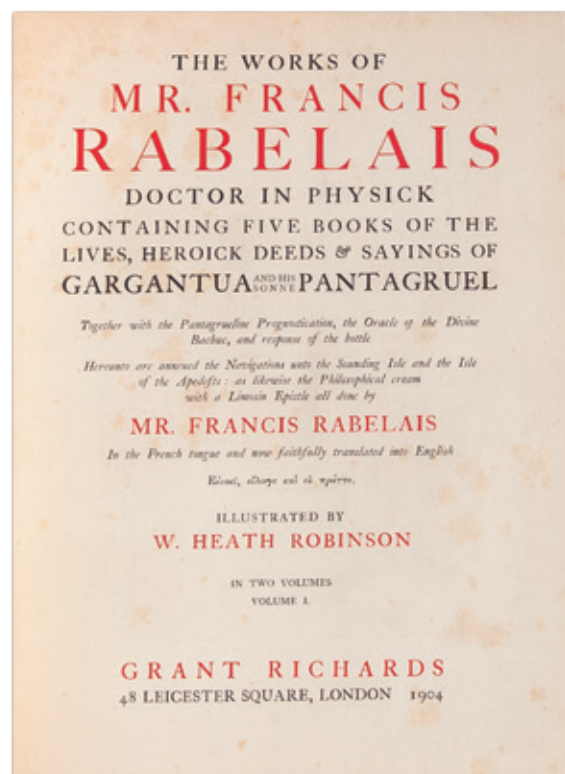
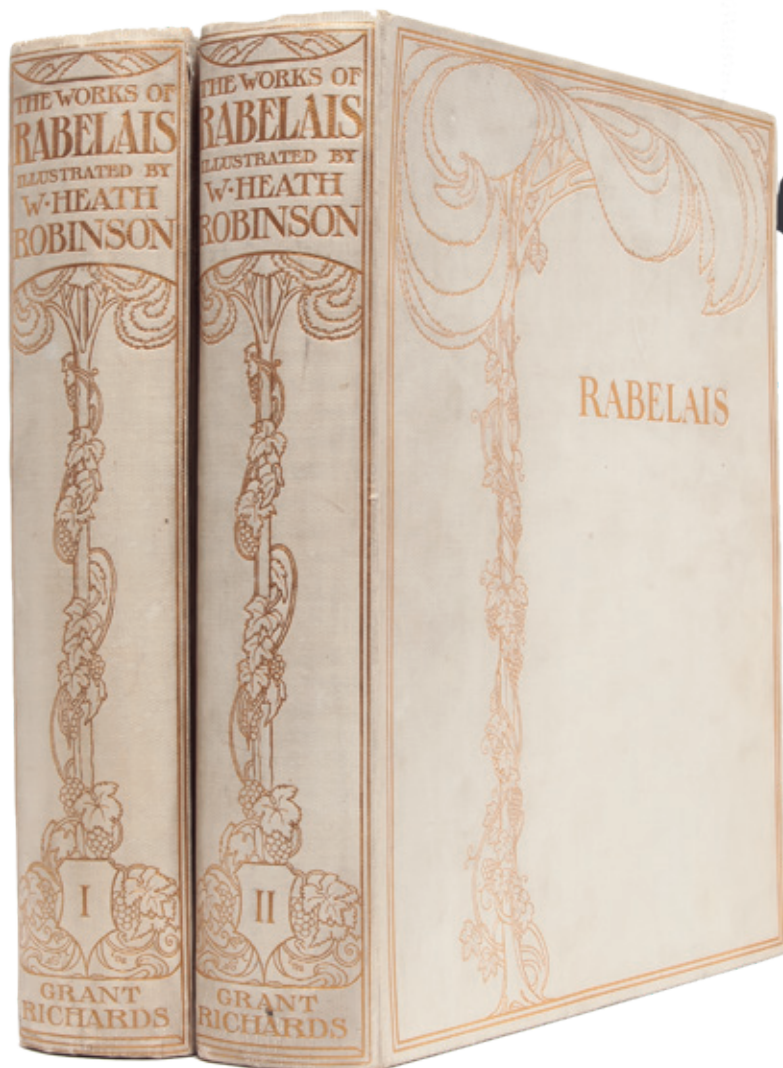
**47. Rabelais, Francois. W. Heath Robinson (illustrator)**

**THE WORKS OF MR. FRANCOIS RABELAIS (IN 2 VOLS.)**

London: Grant Richards, 1904. First trade edition. Two quarto volumes (285 x 223 mm). Original white buckram pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Pictorial endpapers printed in brick red. Covers a little bit dust soiled, front hinge of each volume expertly and almost invisibly repaired. Otherwise a near fine set. Collating xlii, [1, blank], [1, illustration], 377, [1, blank]; xlv, 350, [2, blank]. Photogravure frontispiece in each volume, with tissue guard. Volume I with fifty-five full-page illustrations, fifty-nine grotesque heads, and twenty-six other small drawings or vignettes, all in line block. Volume II with forty-three full-page illustrations, thirty-five grotesque heads, and thirty-four other small drawings or vignettes, all in line block. Title page printed in black and red.

"Robinson's largest and most ambitious project to date...was The Works of Rabelais which was published in two large volumes containing a hundred full page illustrations and well over a hundred smaller drawings and vignettes...It is the full page drawings that are the most original, with visions of hell that are truly horrific, and a raw power and earthiness in the drawings that is exactly in tune with Rabelais' narrative style. These drawings must have influenced illustrators who followed and many of them bring to mind the work of Mervyn Peake forty years later" (Beare). Indeed, it was, "the last serious piece of illustration that Robinson undertook in this first phase of his book illustrating career" (Lewis).

Beare 35A. Lewis 215.





*Goldsmith's admired novel, with illustrations  
by Rackham*

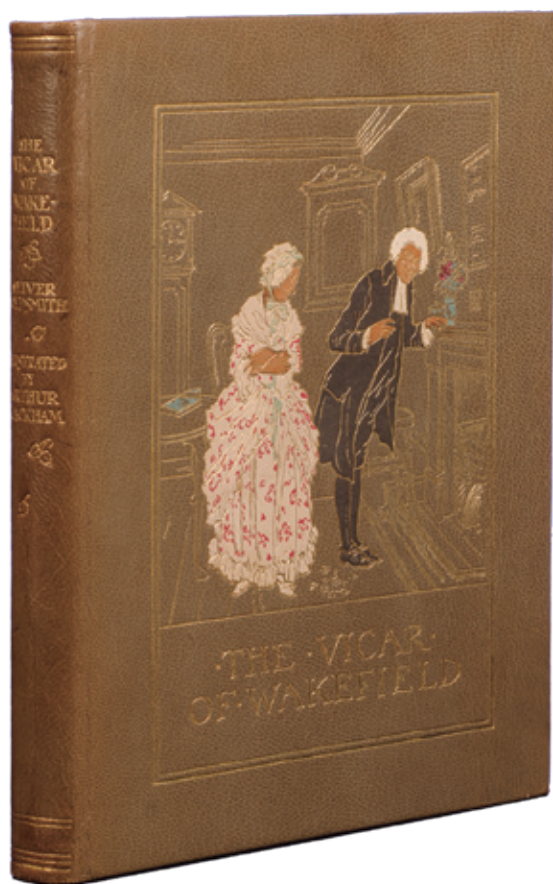
#### 48. [Rackham, Arthur] Oliver Goldsmith

### THE VICAR OF WAKEFIELD

London: George G. Harrap & Company, [n.d. 1929]. First trade edition in the publisher's special deluxe binding. Quarto (256 x 186 mm). Collating 231, [1]. Publisher's full olive Persian morocco, gilt stamped with multi colored morocco onlays, reproducing the color frontispiece An Epitaph for my Wife. Gilt lettered spine. Top edge gilt. Pictorial endpapers. Twelve full page color plates, twenty-two black and white line drawings. Light foxing to preliminary leaves, otherwise a Near Fine copy.

One of the most popular books of the 18th century. This novel, both a work of sentimental fiction and a satire on the genre itself, follows the trials and eventual triumph of the Primrose family, led by the Rev. Dr. Charles Primrose, the vicar. Goldsmith was a noted Irish wit and a member of Samuel Johnson's famed literary club, who Johnson praised as "In genius, vivid, versatile, sublime. In style, clear, elevated, elegant." The legend of the book's publication is that Goldsmith was about to be arrested by his landlady for debt, when Johnson was able to sell the manuscript of the novel to a publisher for sixty pounds, saving his friend in the nick of time.

Latimore and Haskell 65. Riall 170.



*Rackham's illustrations interpret this classic Ibsen play*

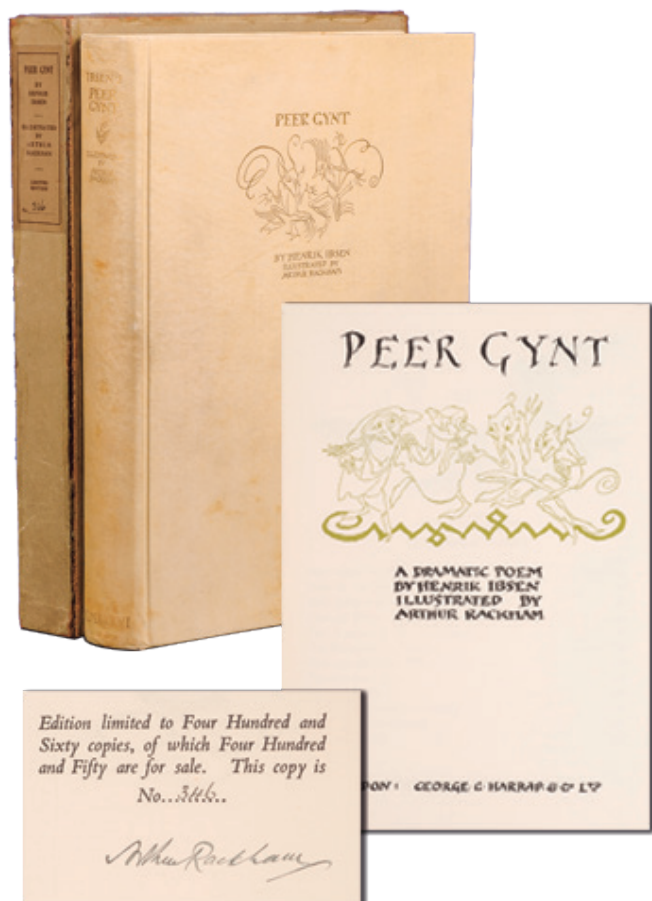
#### 49. [Rackham, Arthur] Henrik Ibsen

### PEER GYNT

*Signed Limited Edition*

London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies signed by Rackham (this copy being 346). Quarto (264 x 198 mm). Collating 255, [1]. Publisher's vellum over boards, front cover pictorially stamped and lettered in gilt, spine lettered in gilt, pictorial endpapers printed in tan and white, top edge gilt, others uncut. Vellum covers a little mottled, spine slightly darkened and gilt lettering dull. Twelve color plates with captioned tissue guards and numerous black and white text illustrations in the text. A Good copy housed in the original, slightly worn, publishers cardboard slipcase with matching limitation number.

"In the troll scenes, or in Peer's moorland encounter with the threadballs, Rackhamerie abounds" (Gettings 165). Ibsen's highly regarded and influential play about Peer Gynt, a loafer who undertakes a transcontinental adventure.



Edition limited to Four Hundred and Sixty copies, of which Four Hundred and Fifty are for sale. This copy is No. 346.

*Arthur Rackham*

*Richly illustrated children's classics*

50. [Arthur Rackham] Robert Browning, Clement C. Moore, Christina Rossetti, and John Ruskin.

## THE NIGHT BEFORE CHRISTMAS [AND] THE KING OF THE GOLDEN RIVER [AND] GOBLIN MARKET [AND] THE PIED PIPER OF HAMELIN

Philadelphia: J.B. Lippincott Co., [1934]. First American editions. Original colored pictorial dust jacket depicting the plate "From street to street he piped advancing." Small postage stamp and neat ink presentation at top right hand corner of half-title. Collating [2, blank], [3]-45, [3, blank]. With four color plates and fourteen drawings in black and white. Printed in tan and black. Publisher's red cloth with pictorial panel pasted to the cover with the same design as used on the first UK edition, pictorial end-papers printed in tan. A Near Fine copy, dust jacket very lightly chipped at extremities.

An excellent set of the first American trade editions, all with their original color pictorial dust jackets. A varied set of well-known titles, highlighted by Rossetti's inimitable poem, Goblin Market.

Riall 174, 176, 179, and 186.



*Poe's haunting tales, brought vividly to life through Rackham's illustrations*

51. [Rackham, Arthur] Edgar Allan Poe

## TALES OF MYSTERY AND IMAGINATION

London: George G. Harrap & Co., Ltd, [1935]. First trade edition. Large Octavo (248 x 190 mm). Publisher's black cloth, front cover and spine pictorially stamped and lettered in gilt, pictorial 'skeleton' endpapers, topstained black. Neat ink inscription on front free end-paper. Twelve color plates with descriptive tissue guards. Seventeen full page black and white illustrations. Eleven head- tailpieces. A Near Fine copy in the original color pictorial dust jacket, very slightly worn at spine extremities but still Near Fine.

"According to Rackham, the illustrations he provided for Poe's Tales of Mystery and Imagination, in 1935, frightened even him, and whilst this might only be expected when a fine illustrator meets a fine and frightening text...The best plates are...indicative of a grandeur and vision one might not so far have perceived in Rackham...Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings).

Latimore and Haskell 73. Riall 189.





*The first official history of cinema, signed by Thomas Edison*

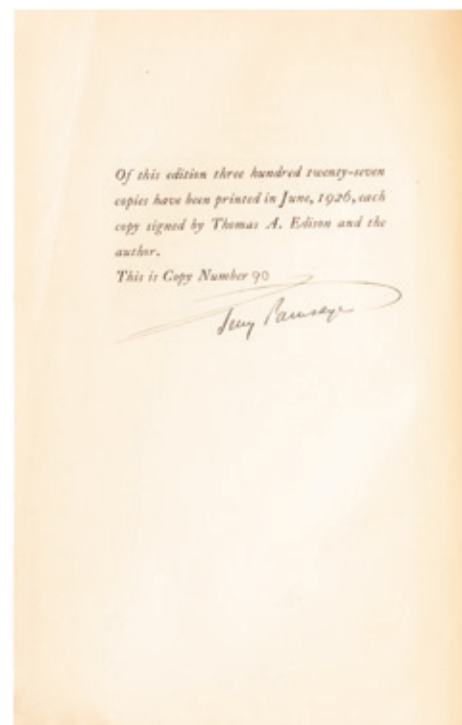
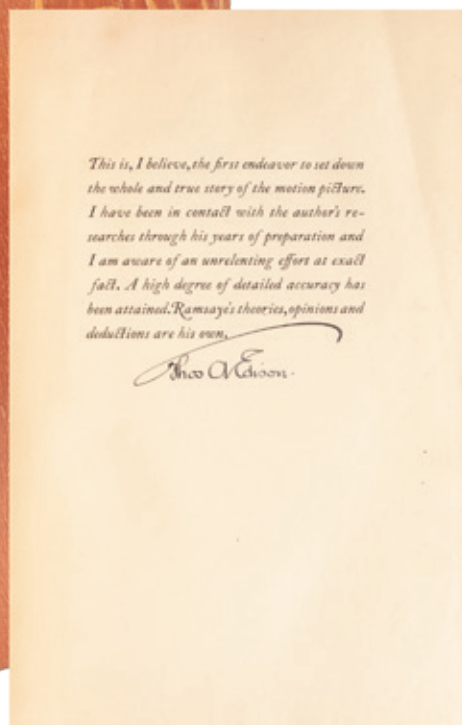
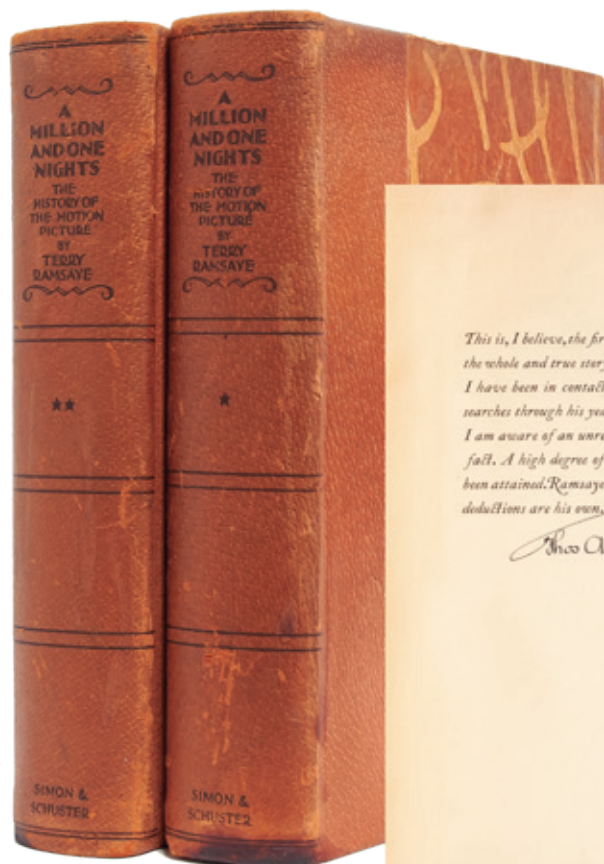
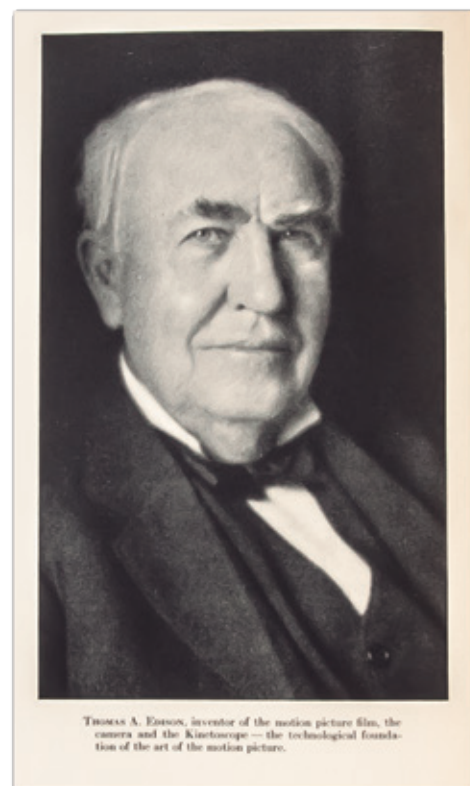
**52. Ramsaye, Terry and Thomas A. Edison (contributor)**

**A MILLION AND ONE NIGHTS**

*Signed Limited Edition*

New York: Simon & Schuster, 1926. First edition. Limited to 327 copies (this is copy number 90). Signed by Ramsaye and Thomas A. Edison. Quarto (241 x 168 mm). Frontispiece portrait. Illustrated throughout text with black and white photographic reproductions. In half pigskin and Japanese paper covered boards. The bindings are clean, tight, and square with light scuffing to the spines and light wear to the board corners. Black titling still very legible. Collating lxx, 400; 401-868. The interiors are clean. The text is white, clean, and unmarked. A superb copy of this definitive set signed by the author and Edison.

This first official history of cinema, written by film journalist Terry Ramsaye, presents a clear and detailed picture of the early development of film as seen from the Edison camp. Dwelling specifically on Edison's early Kinetograph and his Black Maria (the first studio to be built specifically for making commercial films), Ramsey charts the development of the motion picture industry through 1925. While later critics downplayed Edison's importance, recent scholars have reinstated his preeminent position in the history of film. A lavish production, chronicling the history of the silver screen, with wonderful vintage photographs—as Edison states, “the first endeavor to set down the whole and true story of the motion picture...through his years of preparation...I am aware of [the author's] effort at exact fact. A high degree of detailed accuracy has been attained.” Near Fine.



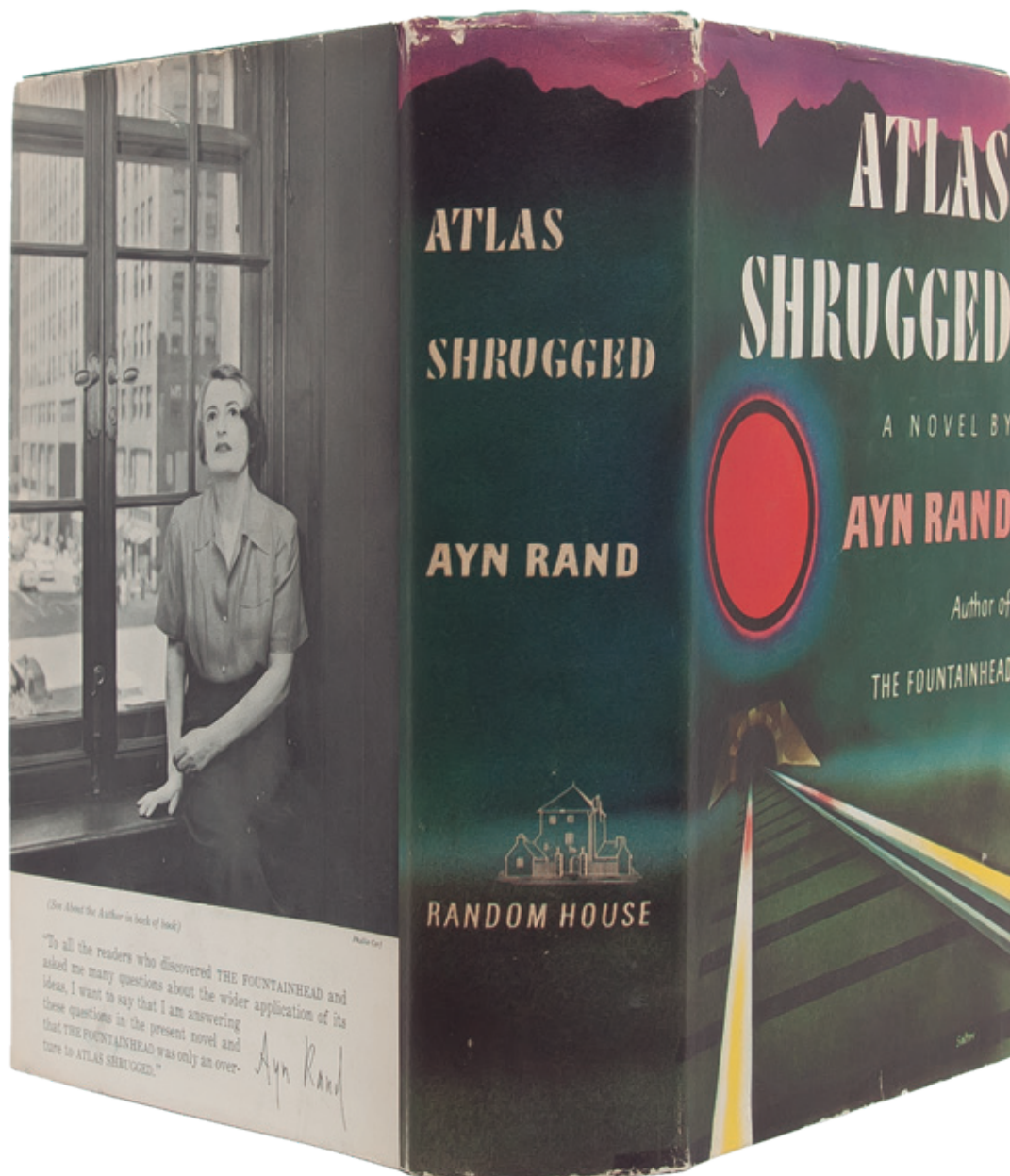
*Rand's magnum opus, one of the most influential books of the 20th century*

**53. Rand, Ayn**

**ATLAS SHRUGGED**

New York: Random House, 1957. First edition. A Fine copy of the book in Near Fine dust jacket. Book is bright, clean, and unread; tight and square. Dust jacket with just a bit of edgewear along the tops of panels and to the extremities, otherwise in excellent condition. The jacket retains the critical \$6.95 and 10/57 date code, essential for the first issue jacket.

Rand's magnum opus, where she develops her objectivist theory and explores the question, "what if society's genius goes on strike?" Rand considered the book "not about the murder of man's body, but about the murder and rebirth of man's spirit." Atlas Shrugged has remained one of the most popular and influential books written in the twentieth century; one survey in 1991 found it second only to the Bible in having the greatest impact upon its readers. The book also placed first on Modern Library Readers Poll of the Top 100 novels of the 20th century. The reader will stay with this strange world, borne along by its story and eloquent flow of ideas" (Contemporary Newsweek review). Fine in Near Fine dust jacket.





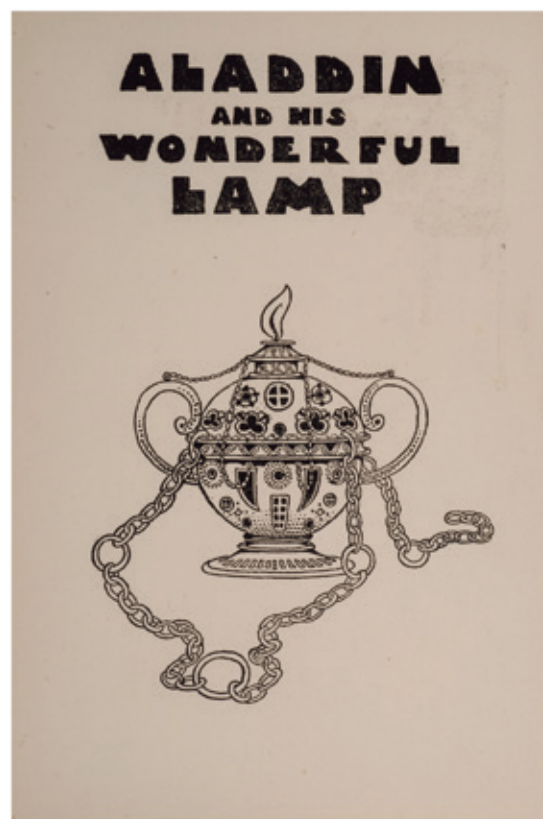
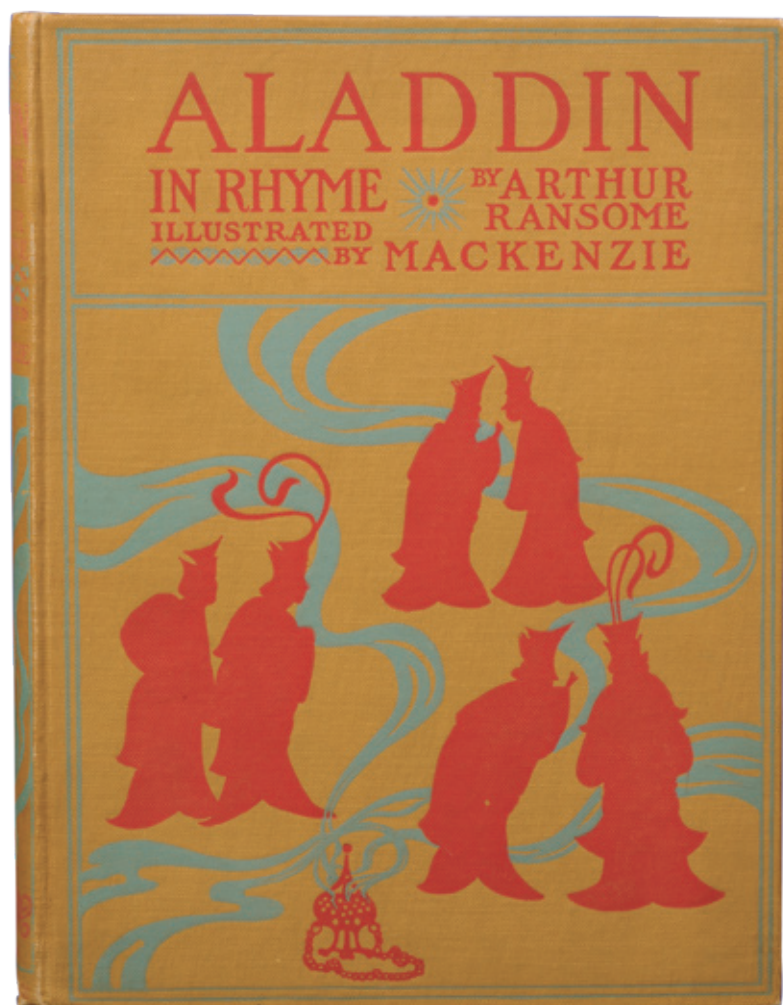
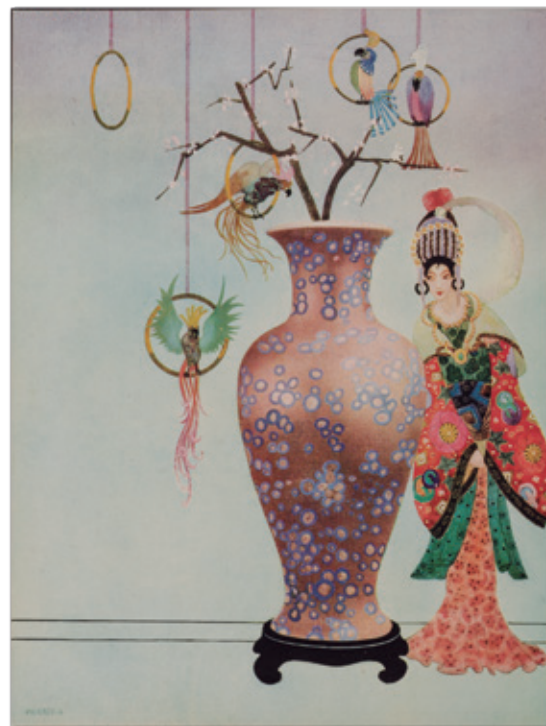
*A modern illustrated reimagining of the best known tale from the Arabian Nights*

#### 54. Ransome, Arthur. Thomas Mackenzie (illustrator)

### ALADDIN AND HIS WONDERFUL LAMP

New York: Brentano's, [n.d. 1920]. First American trade edition. Original light brown buckram pictorially stamped and lettered in red and blue on front cover and spine. Pictorial endpapers in black and white. Small booksellers label on rear paste-down. Heavy black stock for plate VI has neat repair, not affecting the image. [128] pages. Twelve color plates mounted on heavy black stock, with descriptive tissue guards, and numerous designs in black and white in the text. Red lettering on spine a little rubbed, otherwise a Fine copy.

"Born in Bradford, Yorkshire, Mackenzie studied at the Bradford College of Art and then at the Slade. When he finished his studies, he was commissioned by the publisher James Nisbet to illustrate in watercolour an edition of Arthur and His Knights. Most of his illustrative work shows the influence of Beardsley, Harry Clarke and colour plate illustrators like Kay Nielsen. The Crock of Gold, for example, is illustrated with twelve colour plates and black and white decorative headings and tailpieces. He was also an etcher and engraver and contributed to the Sketch and other journals" (Horne). In the present, he takes on one of the most famous and oft-printed of the Arabian Nights.



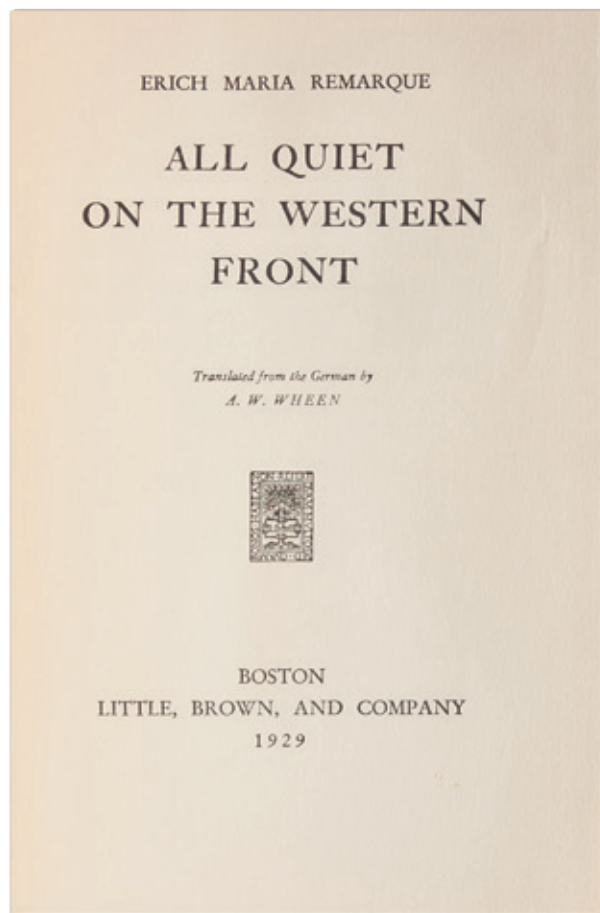
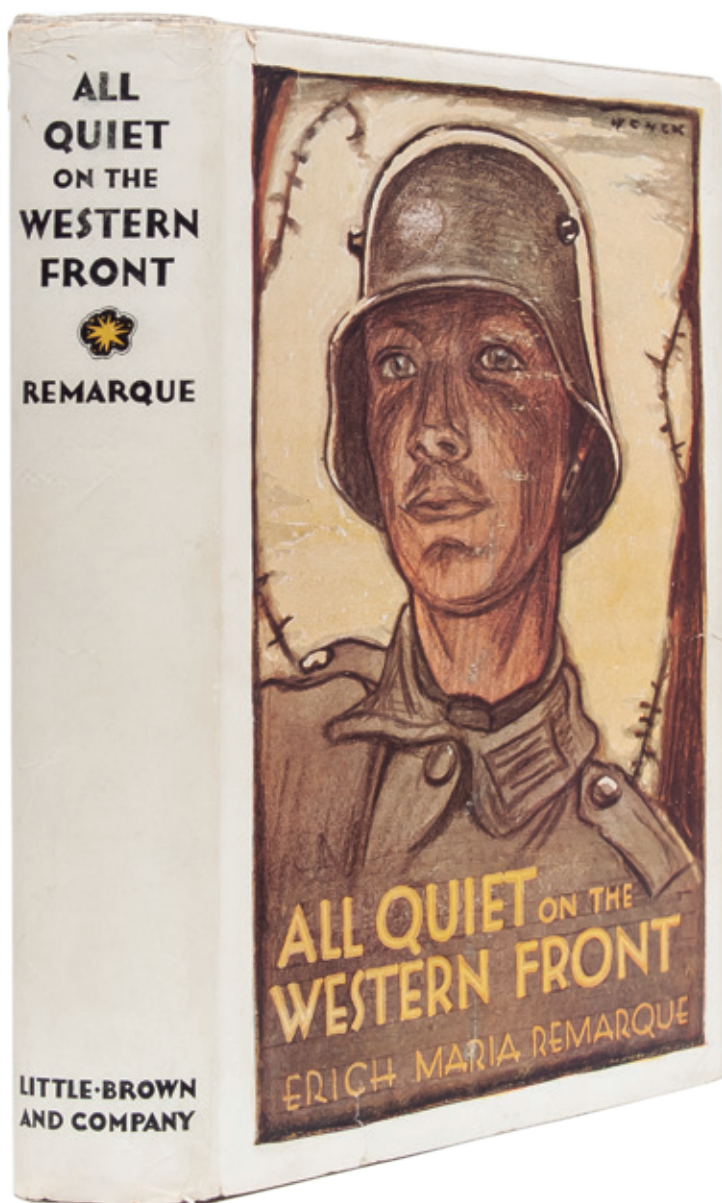
*An attractive copy of this very popular WWI book*

**55. Remarque, Erich Maria**

**ALL QUIET ON THE WESTERN FRONT**

Boston: Little, Brown & Co., 1929. First edition. A Fine copy in a Near Fine dust jacket. Original publisher's cloth binding with title to spine and front board, red top-stain. Jacket with a few short tears closed with tape on the verso, but generally bright and fresh. An excellent copy overall of this influential WWI novel.

Originally published in Germany in 1928, the book became an international bestseller with over 2.5 million copies worldwide within the first year and a half of publication. It gives a German soldier's perspective on the First World War and then the alienation felt after returning to a civilian lifestyle. Adapted to the screen by Lewis Milestone in 1930 winning academy awards for Best Picture and Best Director. Fine in Near Fine dust jacket.





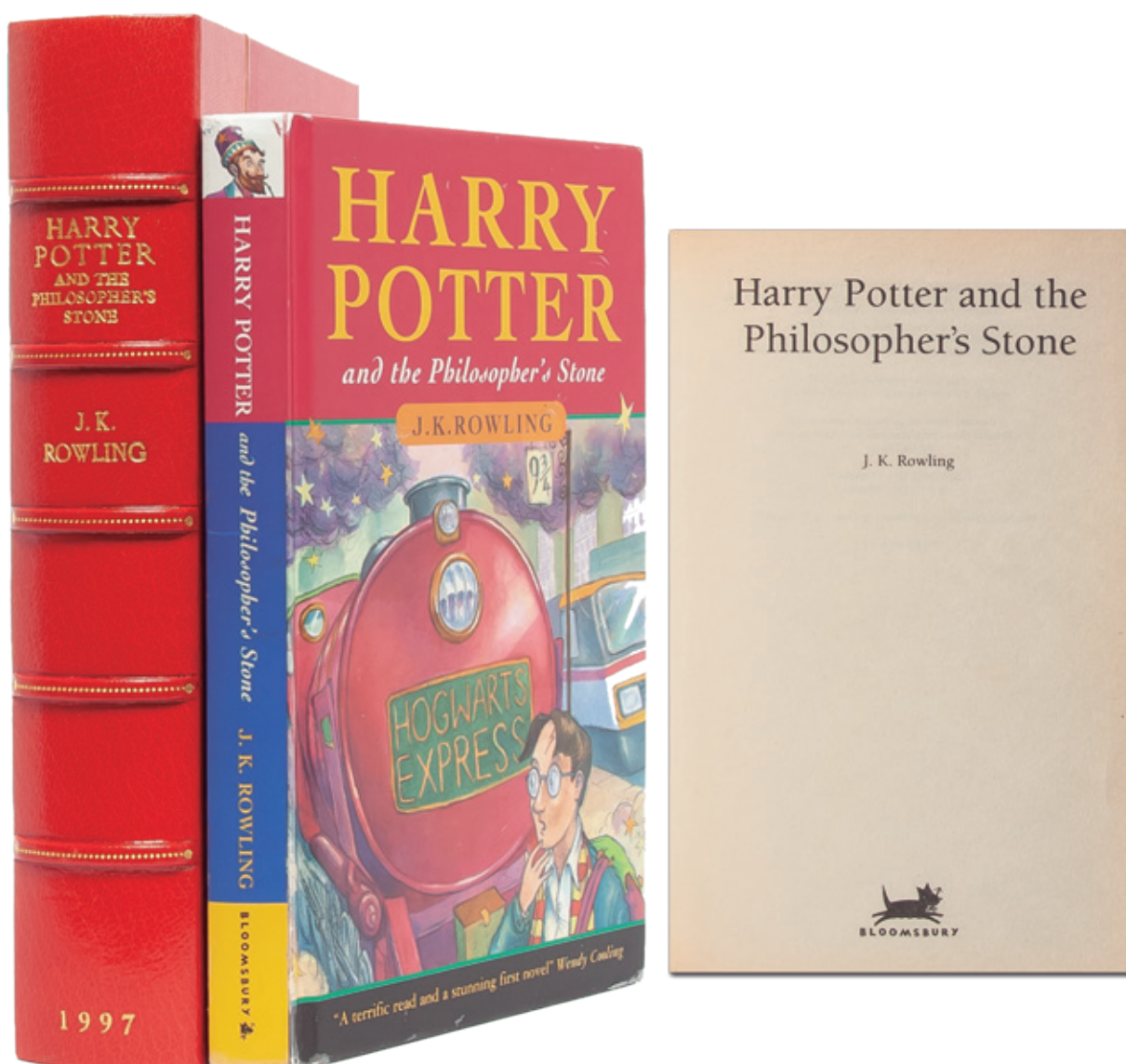
*The book that introduced the boy wizard, his friends, and his foes to the Muggle world*

## 56. Rowling, J. K

### HARRY POTTER AND THE PHILOSOPHER'S STONE

London: Bloomsbury, 1997. First edition. First impression of the preferred hardcover issue, with all the requisite points: Bloomsbury imprint, 10-down-to-1 number line, and in the list of equipment on page 51 "1 wand" appearing twice, "Philospher's" typo on the rear board. Original matte laminated boards without a jacket. Boards bright, with light bumping to extremities; slight lean to spine and a minor scratch to rear board. Gentle toning to contents and some minor spotting to edges, else a clean, bright copy. Only 500 copies of the first printing of *Philosopher's Stone* were issued in this hardback format, of which some 300 were taken by libraries and rendered undesirable for collectors. Housed in a quarter solander box by the Chelsea Bindery.

Harry Potter is the most successful book franchise of all time, with over 500 million copies of the books in print, and with spin-off film and media projects worth billions. The true first edition has been no less meteoric in its rise to the top of collectors' lists for modern books. Copies consistently set new records at auction. "The books' ultimate appeal lies in the universal themes of good triumphing over evil and the importance of love. No matter what age, gender, or race you are, there is something relatable in the Harry Potter series. The books' ultimate appeal lies in the universal themes of good triumphing over evil and the importance of love. No matter what age, gender, or race you are, there is something relatable in the Harry Potter series. The series' large fan following pioneered the way for young adult book series to turn into movie franchises. Harry Potter was among the first, and it remains the most successful to date. Indeed, the series has surpassed any other franchise as a world-wide cultural phenomenon due to the creation of theme parks and real-life quidditch teams, and the great lengths that fans go to in order to show their devotion to the series" (McFadden). Near Fine.



*"Men have forgotten this truth...You become responsible forever for what you have tamed"*

## 57. Saint-Exupéry, Antoine de

### THE LITTLE PRINCE

New York: Reynal & Hitchcock, 1943. First edition. First printing in English. Near Fine book in VG+ jacket. Book with a touch of fraying to the spine ends and faint spotting to the front board, else bright and unmarked. In the correct salmon colored boards. Jacket priced at \$2.00 and with the publisher's Fourth Avenue address. Some loss to spine extremities and small closed tears to the front panel along upper edge and near lower joint; chip to upper front panel. Small stains to verso of jacket not visible on recto. Minor toning to the jacket, but on the whole complete and much nicer than usually encountered. The French and English editions were both released by Reynal and Hitchcock in 1943, after the author completed the work during his exile in New York.

A best-selling children's book from the time of its release, it also remains a philosophical and spiritual work that touches adult readers. Over the course of eight days, the mysterious Little Prince recounts the story of his brief life to an aviator stranded in the Sahara after a plane crash. As the Little Prince shares his observations about the worlds he has visited, including our own, we have the opportunity to reflect on the type of people we become as we enter adulthood—and how we might work to make ourselves and the world a kinder place. Indeed, while the Little Prince often laments the foibles and tragedies of the human world, it is in nature that he finds positive truth. The Rose, the Fox, and the Snake carry important lessons about love, commitment, and the finite nature of life. Saint-Exupéry, himself a World War II aviator, would tragically die in a plane crash shortly after the book's release. It stands as his lasting legacy.

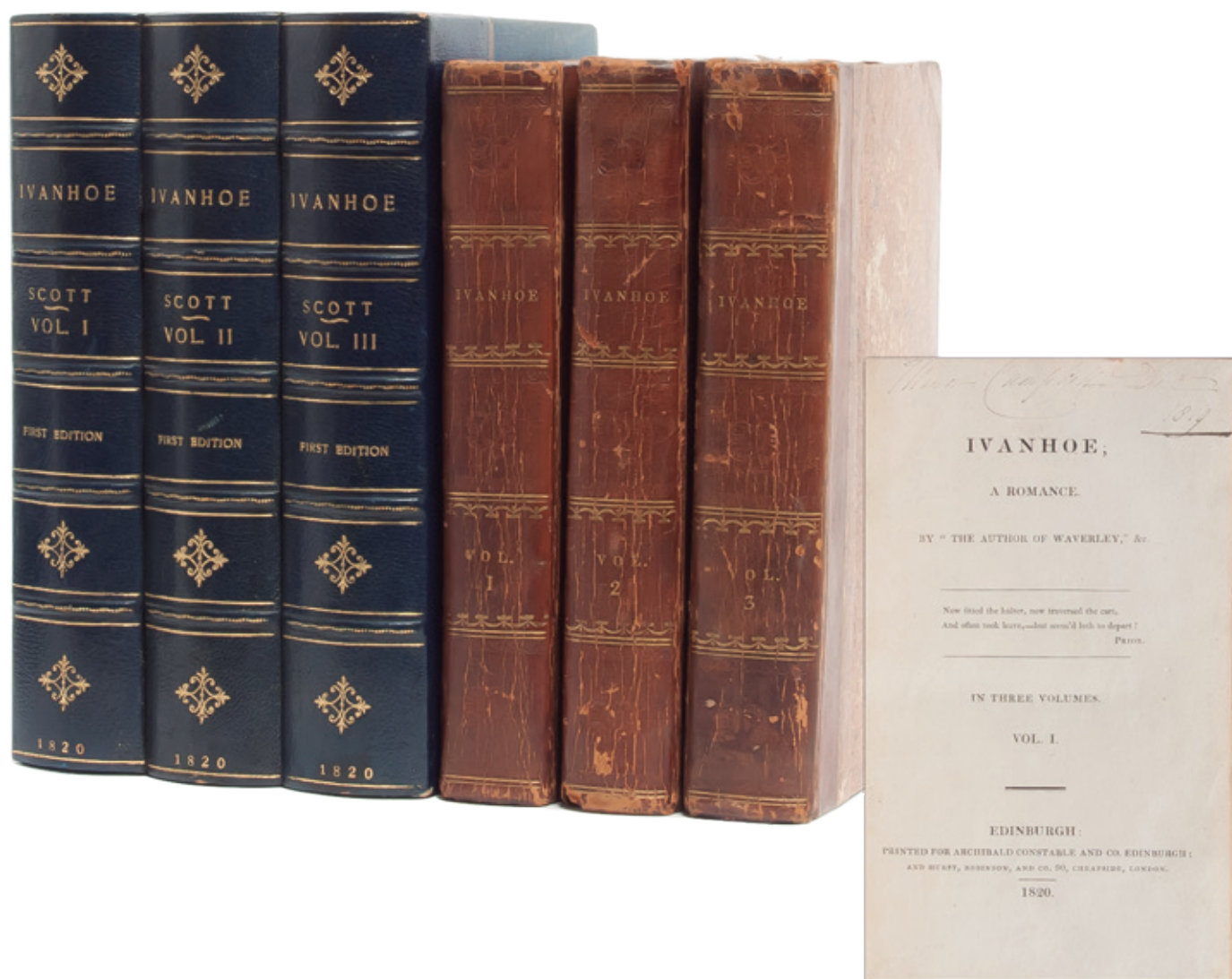




*Sparking a renewed interest in medievalism***58. Scott, Sir Walter****IVANHOE, A ROMANCE (IN 3 VOLS.)**

Edinburgh: Archibald Constable, 1820. First edition. Contemporary quarter calf over marbled boards with gilt to spines. Generally a bit shelfworn on extremities; joints cracked but overall holding quite well. All three volumes square and tight. Bookplate of Captain Colin Campbell Addpatrick to the front pastedown of each and ink ownership signature of the same on titles and half titles; contemporary gift note inserted into the front of volume III. Pages 95-126 a bit proud on Volume I; pages 33-46 and 117-122 proud on Volume II. Measuring 114 x 184mm and collating [6], xxxiii, [1, blank], 158, 151-298; [6], 327, [1, blank]; [4], 371, [1, blank]: including titles and half-titles, but lacking the publisher's adverts to the rear of Volume III. With the first issue mispagination from 159 onward, but lacking several other points in Worthington. Internally a clean and pleasing set, with only a slight bit of scattered foxing to the margins, as is common in imprints of this period.

Scott's influential and admired historical novel about Sir Wilfred of Ivanhoe. Scott had already established his fame as an author of historical novels, particularly the Waverley novels which mainly featured Scottish history. But for Ivanhoe, Scott turned back to the medieval age in English history to explore the clashes of culture and ideals. Scott's Ivanhoe greatly influenced the vogue for English medievalism that would endure long after Ivanhoe's publication.



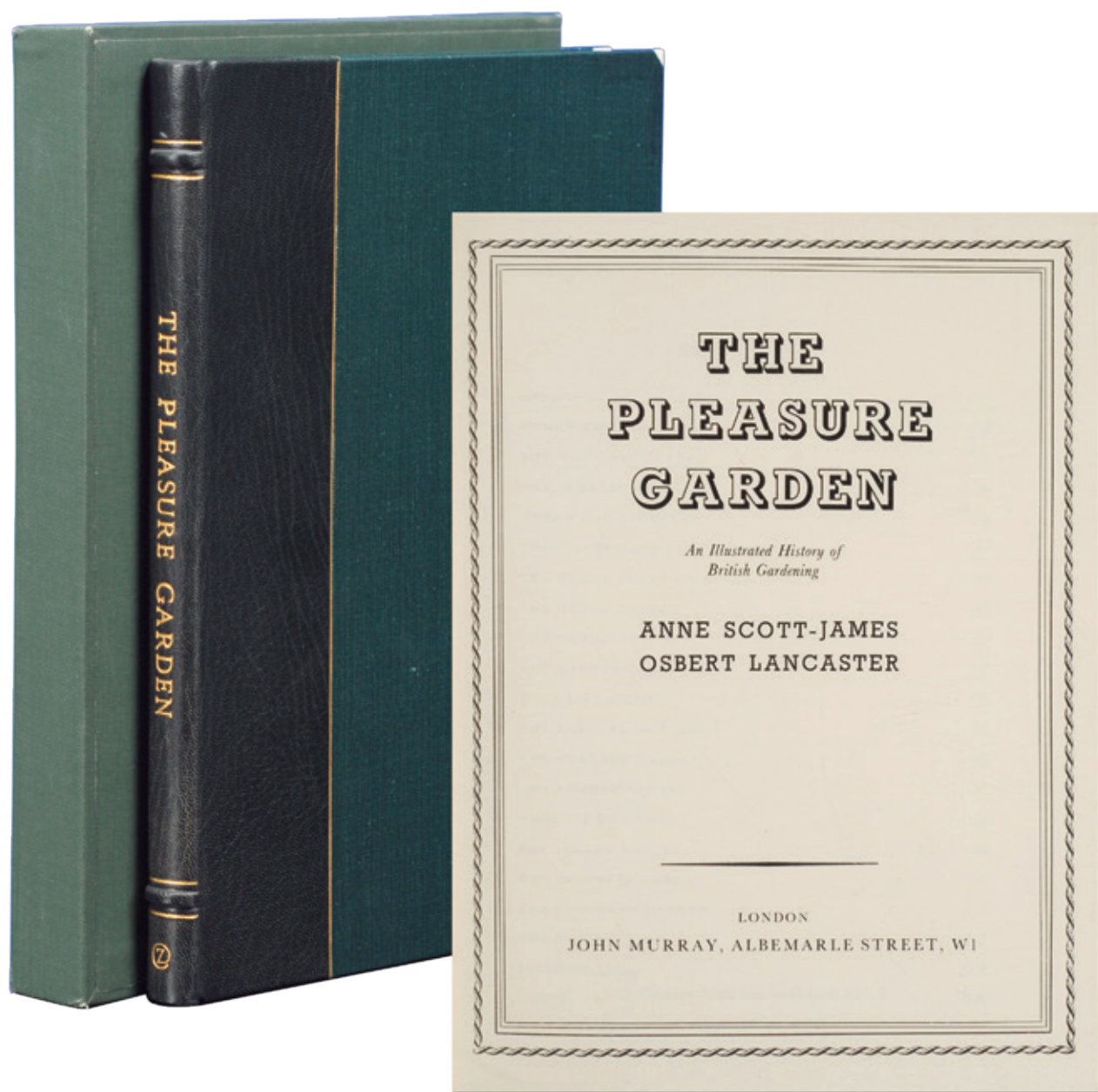
*Well-regarded classic of English gardens, handsomely bound*

**59. Scott-James, Anne**

**THE PLEASURE GARDEN. AN ILLUSTRATED HISTORY OF BRITISH GARDENING**

London: John Murray, [1977]. First edition. Small quarto (231 x 165 mm). One of ten copies specially bound by Zaehnsdorf in quarter green morocco, ruled in gilt, over green cloth boards. Vellum tips. Spine ruled and lettered in gilt with two raised bands and with Zaehnsdorf monogram in gilt at foot of spine. Top edge gilt. Olive green endpapers. Text illustrations. Housed in a fleece-lined green cloth slipcase. A Fine copy.

"Of this edition 10 copies have been reserved by arrangement with the Publishers for fine binding by Zaehnsdorf. This is copy number 9 which has been specially bound" (calligraphed on an inserted limitation leaf at front). Anne Scott-James was an English journalist and author who served as editor of Harper's Bazaar before beginning a well-regarded series of gardening books.





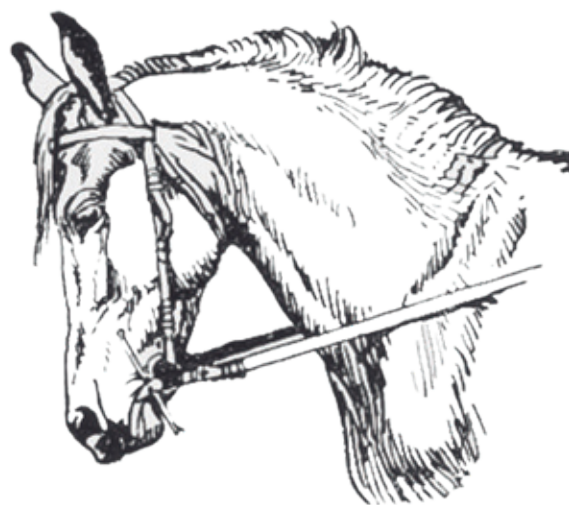
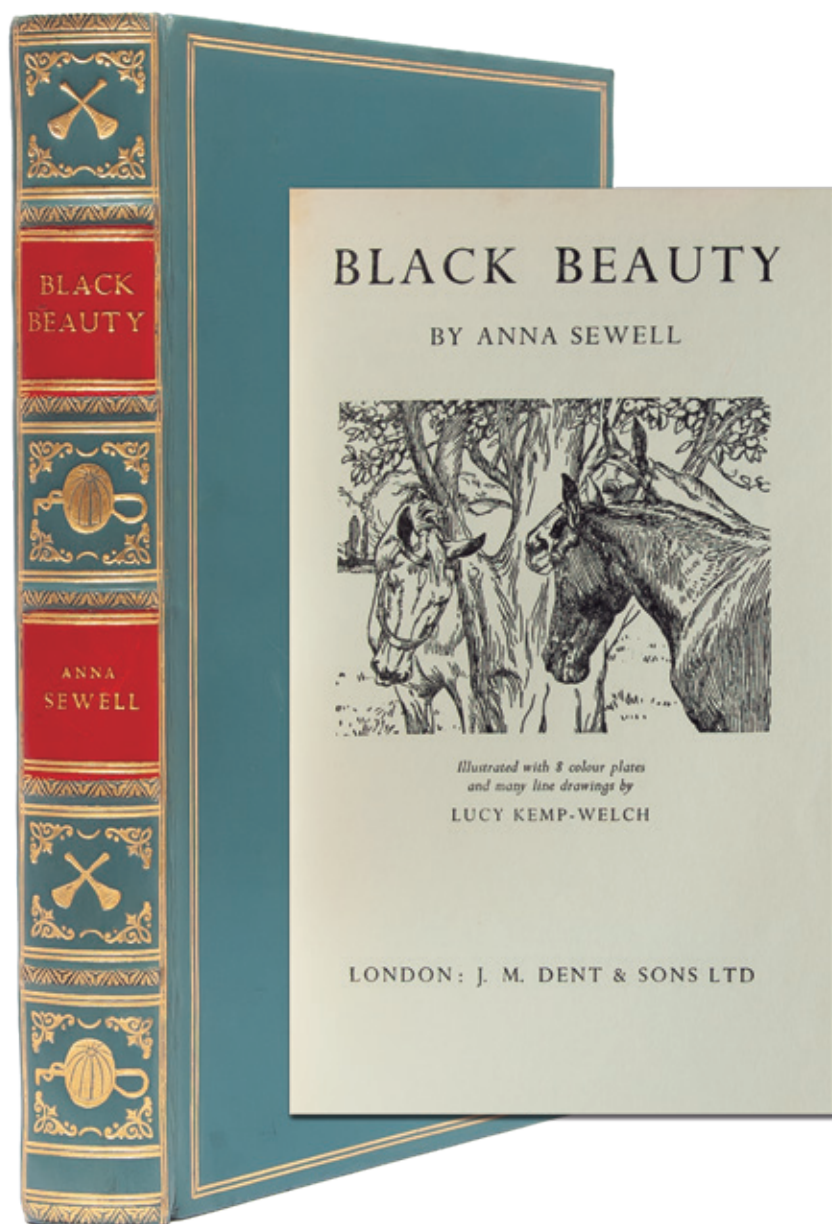
*A beautifully bound copy of this classic, a narrative encouraging the humane treatment of animals*

**60. Sewell, Anna**

## BLACK BEAUTY

London: J.M. Dent & Sons Ltd, [1966]. Later edition. Bound ca. 1966 by [Bayntun Rivière] for Brentano's in full blue polished calf, covers with double gilt borders, spine with five raised bands, decoratively tooled in compartments, two red morocco gilt lettering labels, gilt-board edges, gilt-turn-ins, all edges gilt, marbled end-papers. Small neat book-plate on front paste-down. Collating xii, 226, with eight full-page color plates and numerous black and white line drawings throughout the text. A Fine copy.

A superlative copy of the classic story of a horse, told in his own words, wherein he recounts his life as a well bred steed, from early childhood in a pleasant meadow, through numerous owners—some kind and some cruel—until fate returns him to the meadow in which he was born. Though animal autobiographies had been published before for children, *Black Beauty* stands apart from those in that it offered social criticism of his various owners. Because of that, the book was read, appreciated and loved by adults as well as juveniles. It has never been out of print since its original publication, and it has been adapted to the screen on fourteen different occasions. Ultimately, *Black Beauty*'s continual and lasting value is as one of the most influential arguments for the humane treatment of animals.



*A superb Parian bust of Shakespeare*

**61. [Shakespeare] [Robinson & Leadbeater]**

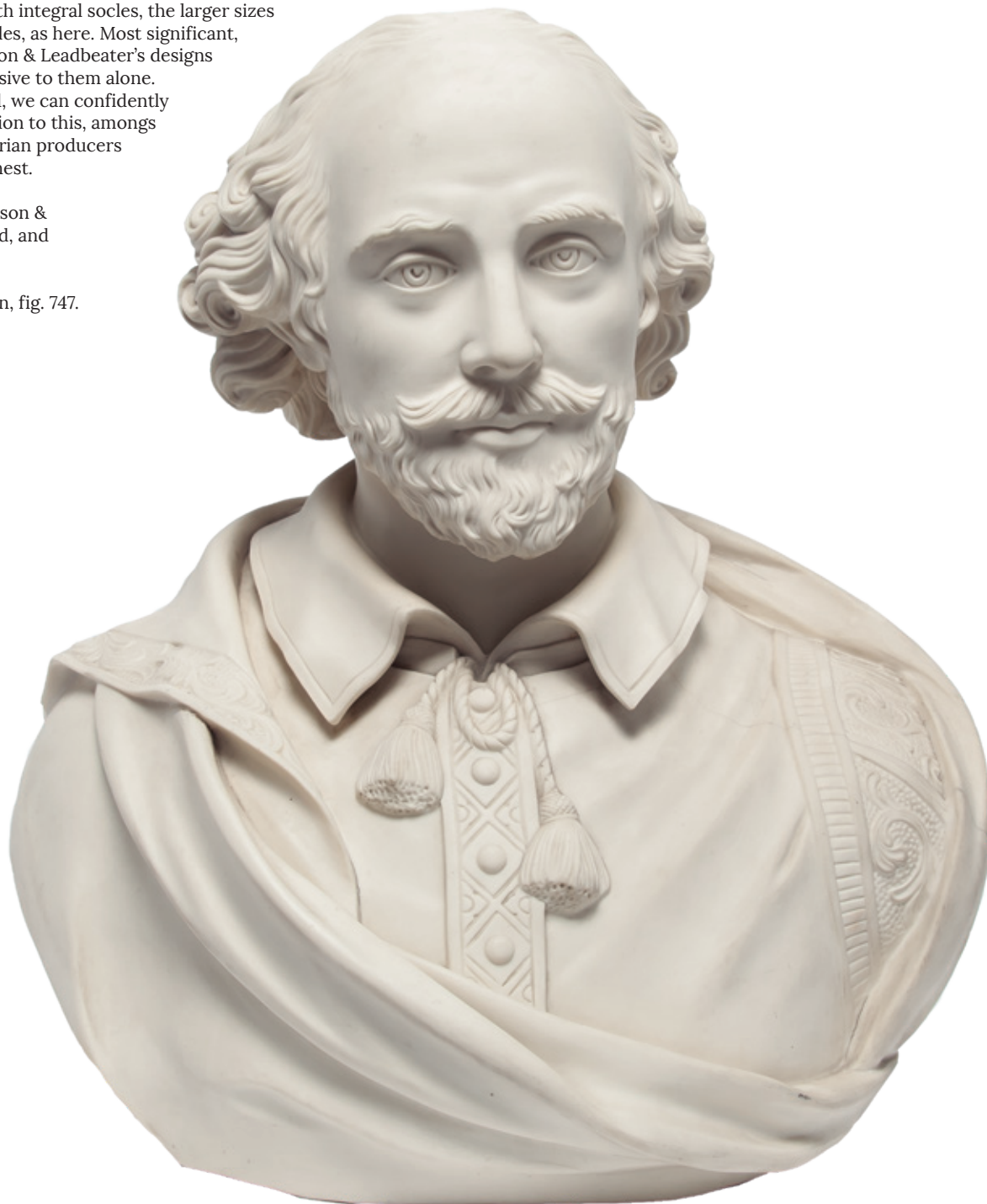
**PARIAN BUST OF SHAKESPEARE**

c. 1865-1880. 18 inch Parian bust atop 3 1/2 inch socle, previously joined by brass nut and bolt (now detached and in need of repair). Faint hairline fissure from upper button of shirt across shoulder and around to rear. Mild soiling typical of Parian, otherwise an exceptional example notable for its exquisite detail and translucence.

This superb Parian bust of the Bard of Avon is exact in almost all aspects to that from Robinson & Leadbeater pictured in the key reference, *The Parian Phenomenon*, differing only in size, the slight tilt of Shakespeare's head and subtle facial features. The blouse, buttons, tassels, collar, drape of the cloak, lapel, and sleeve at the left shoulder are identical in all detail to the ten and a half inch Shakespeare bust produced by Robinson & Leadbeater c. 1880. Further, though the smaller sizes for R&L busts were modeled with integral socles, the larger sizes possessed separate socles, as here. Most significant, however, is that Robinson & Leadbeater's designs were original and exclusive to them alone. All evidence considered, we can confidently state definitive attribution to this, amongs the small handful of Parian producers considered to be the finest.

A most attractive Robinson & Leadbeater piece indeed, and rare in this size.

The Parian Phenomenon, fig. 747.





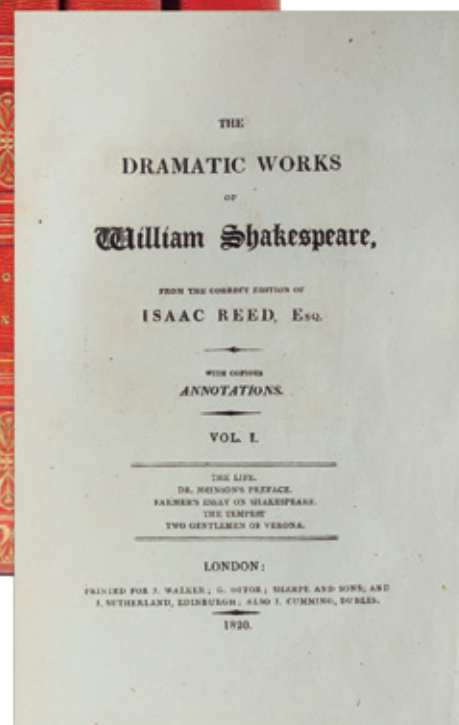
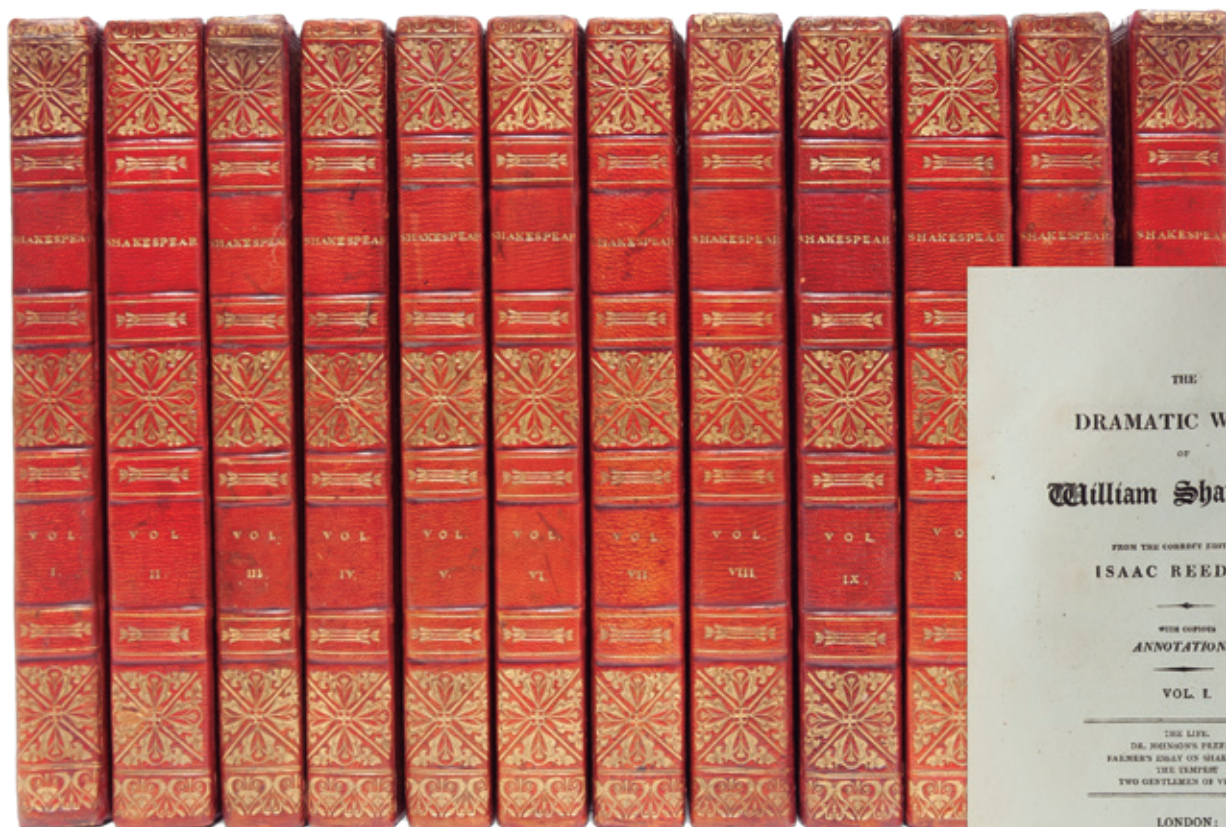
*Striking illustrations in this handsome set of Shakespeare's dramatic works*

## 62. Shakespeare, William

### THE DRAMATIC WORKS OF WILLIAM SHAKESPEARE (IN 12 VOLS.)

London: Printed for J. Walker, 1820. Stereotype edition. Twelve octavo volumes (210 x 123 mm). Bound in contemporary full crimson straight-grained morocco with triple gilt fillets bordering a richly gilt frame and elaborately gilt spine. Decorative gilt board edges and turn-ins. Pale orange endpapers, all edges gilt. A few headcaps expertly and almost invisibly repaired. Engraved portrait and numerous plates designed by John Thurston. A Fine and handsome set.

Isaac Reed (1742–1807), biographer and bibliophile, was an English Shakespearean editor. He produced a “first variorum” edition of Shakespeare in 21 volumes published in 1803 upon which the edition under notice is based. This edition was illustrated by John Thurston (1774–1822), an English engraver who began his artistic career in copperplates working for James Heath. He then took up book illustration and soon devoted himself to it. Most of his illustrations were engraved on block, not plate; a writer in the *Polytechnic Journal* was later to describe him as “at that time the principal, and indeed almost only artist of any talent in London who made drawings on the block for wood engravers.” A lovely example of Shakespeare’s comedies, tragedies, and histories.





*A beautiful example of Spenser's works hand-colored*

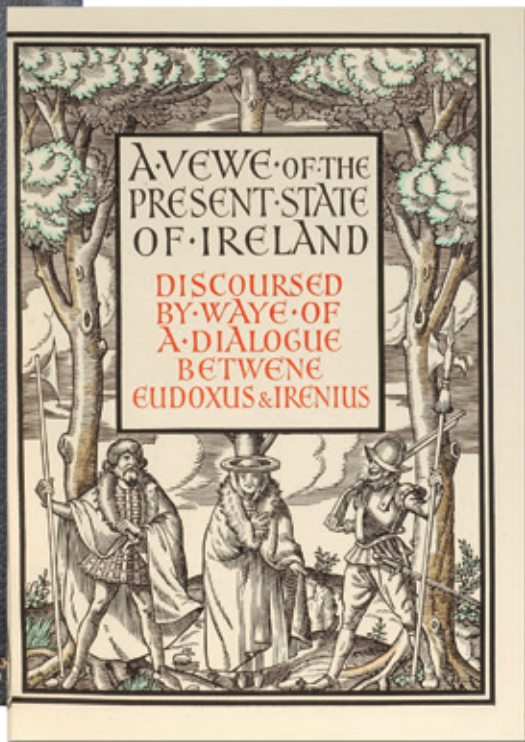
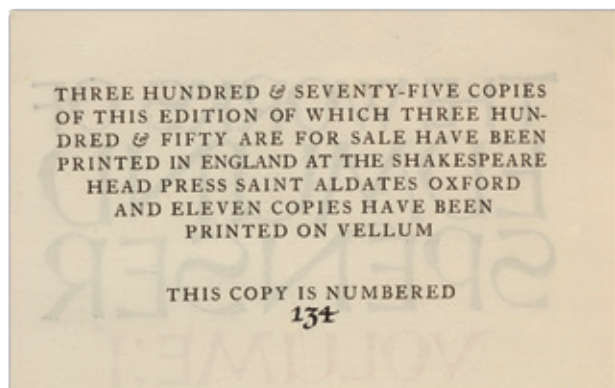
### 63. Spenser, Edmund

## THE WORKS OF EDMUND SPENSER (IN 8 VOLS.)

Oxford: Printed at the Shakespeare Head Press...& Published for the Press by Basil Blackwell, 1930-1932. First Thus. One of 375 numbered copies on Batchelor's Shakespeare Head handmade paper (this copy being number 134), out of a total edition of 386 copies. Eight large octavo volumes (285 x 194 mm). Bound in the original quarter green calf over marbled boards by Douglas Cockerell. Vellum tips. Spines lettered and dated in gilt. All edges uncut. In the original glassines. Publisher's prospectus loosely laid in. Collating [8], 135, [1, blank], [3], 140\*-144\*, 137-306, [1], [1, blank]; [8], 252; [8], 220, [1], [3, blank]; [8], 240, [1], [7, blank]; [8], 260, [2], [2, blank]; [8], 415, [1]; [8], 240, [1], [3, blank]; [8], 278, [2]. With 111 woodcut illustrations, decorations, and title vignettes after and by Hilda Quick, all hand-colored, except for five that are printed in red and black. A Vewe of the Present State of Ireland with pictorial woodcut title-page border and woodcut frontispiece map of Ireland by Macdonald Gill, both hand-colored. Lettering for half-titles, title-pages, headings, and initials printed in red, black, and blue after designs by Joscelyne Gaskin, some shoulder notes printed in red, with occasional text printed in red and black. A Fine set.

"The text of the present edition of Spenser's Works has been prepared by Professor W.L. Renwick. It follows in every case the first editions...The decorations have been designed and engraved on wood by Hilda Quick, those in The Shepheardes Calender being based on the cuts in the original editions. The initial letters and the letterings for the title- page and headings have been engraved by her from designs by Joscelyne Gaskin...The eight volumes of Spenser, 1930, are equally good-different, as the character of the author, is, but in merita nothing to choose between them. Perhaps the small devices below Spenser's sonnets, printed in black and in the vellum copies beautifully laid with gold, are the most discreet and opulent form of decoration, fitting and in flawless taste" (Franklin).

Franklin 150, 236. Ransom 17:67.





*A mine of historical information, featuring a lovely fore-edge painting of the Abbey*

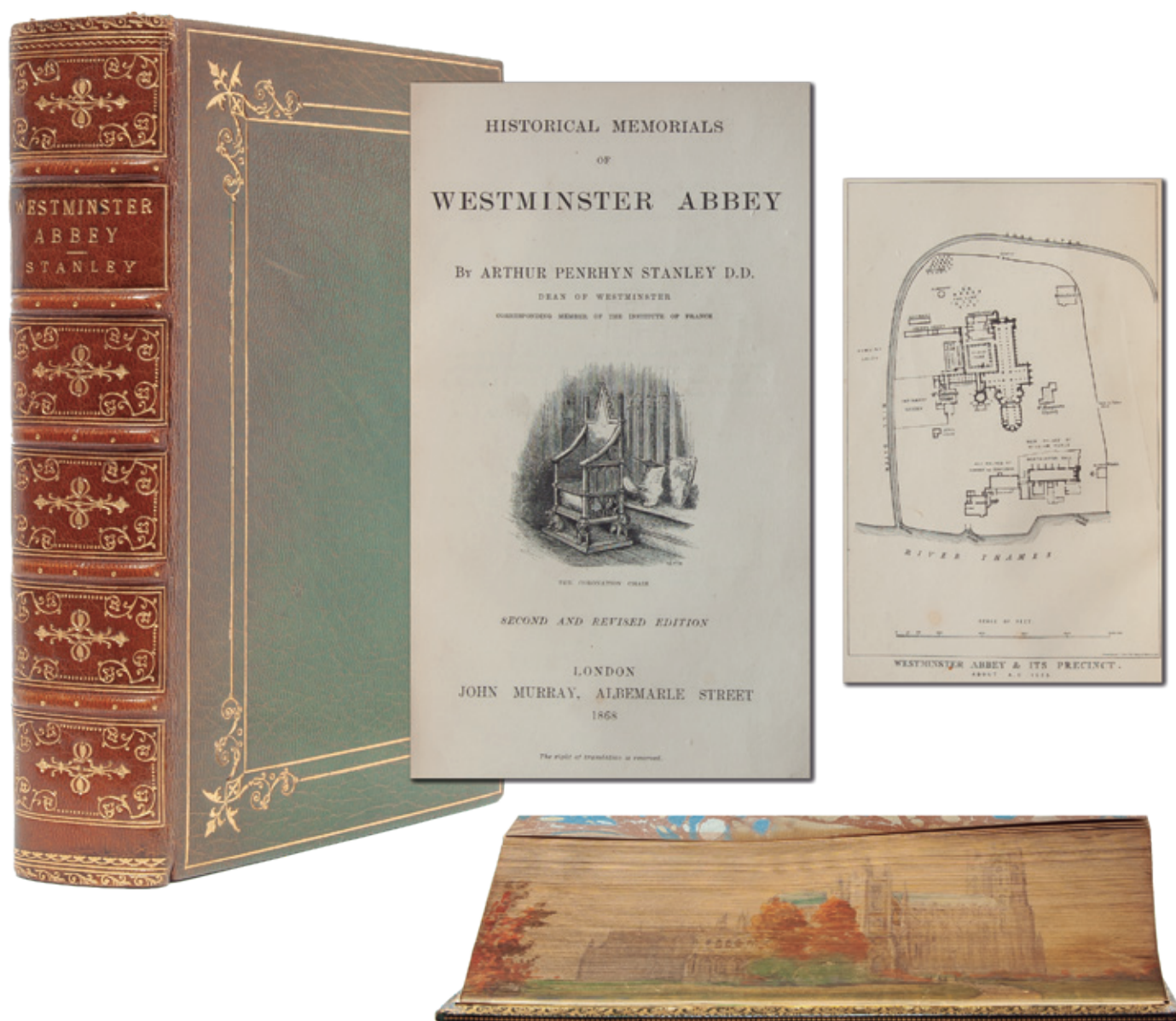
#### 64. Stanley, Arthur Penrhyn

### HISTORICAL MEMORIALS OF WESTMINSTER ABBEY

#### *Fore-edge Painting*

London: John Murray, 1868. Second edition. Bound ca. 1901 in full green morocco, covers elaborately bordered in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled end-papers, all edges gilt. Octavo (207 x 134 mm). Collating iv, [i, errata], 632. Inserted frontispiece and several illustrations and diagrams throughout the text. Spine very slightly sunned, otherwise fine. With a later fore-edge painting beneath the gilt showing Westminster Abbey.

Arthur Penrhyn Stanley was an English churchman, Dean of Westminster, known as Dean Stanley. His tenure of the deanery of Westminster was memorable in many ways. He recognized from the first two important disqualifications, his indifference to music and his slight knowledge of architecture. On both these subjects he availed himself largely of the aid of others, and threw himself with characteristic energy and entire success into the task of rescuing from neglect and preserving from decay the treasure of historic monuments in which Westminster Abbey is so rich. In 1865 he published his *Memorials of Westminster Abbey*, a work which, despite occasional inaccuracies, is a mine of information.



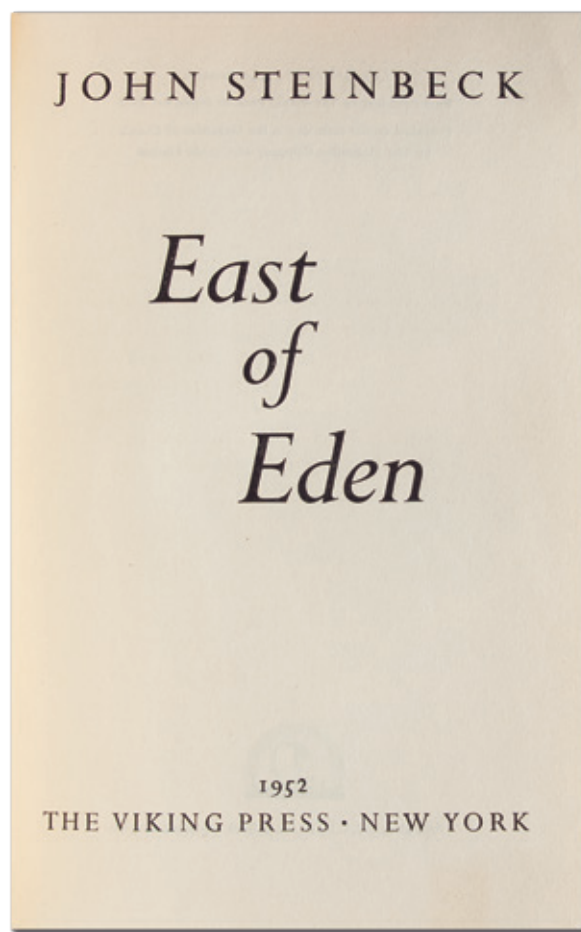
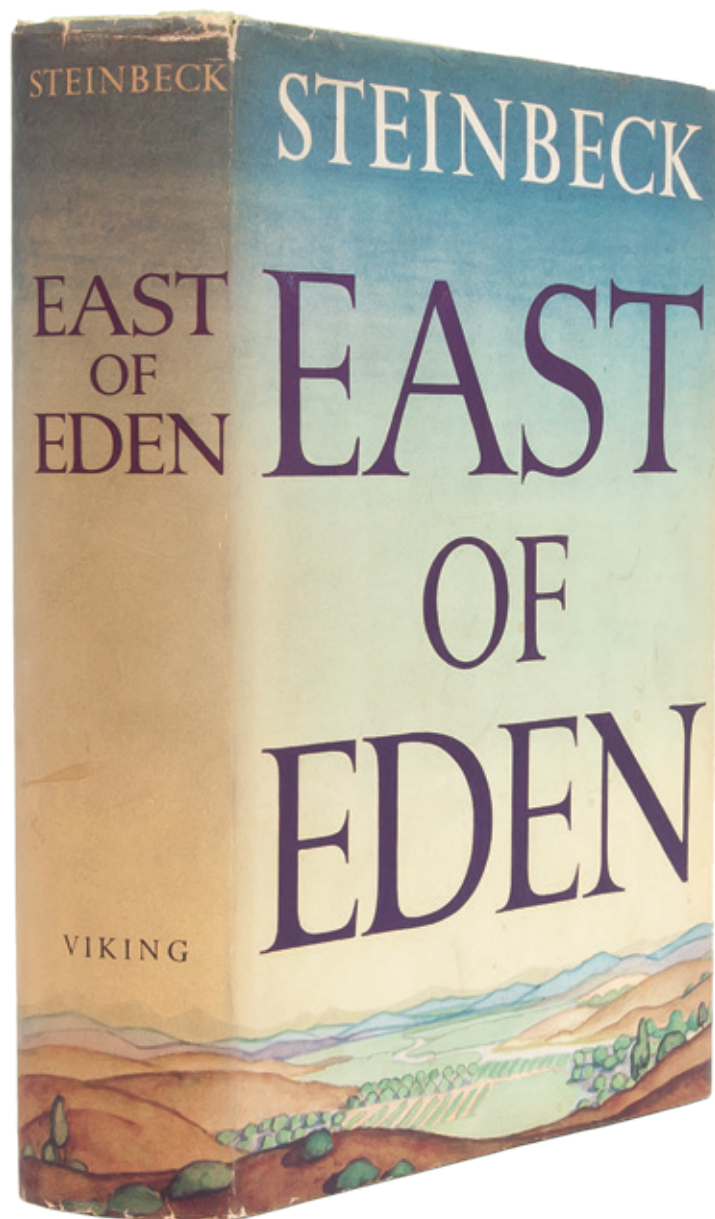
*"I think everything else I have written has been, in a sense, practice for this"*

**65. Steinbeck, John**

**EAST OF EDEN**

New York: The Viking Press, 1952. First edition. First state, with "bite" on page 281. Near Fine book in like jacket with small bump to front board and a small scuff to the bottom of the textblock. Jacket with a bit of toning the spine and light wear to extremities. A pleasing copy overall retaining the bright pastels of the jacket.

Steinbeck's classic tale of the Trask and Hamilton families set in the Salinas Valley. The Nobel Prize winning writer considered this his greatest work and, in fact, a young Steinbeck actually makes a small appearance in the novel as a character. *East of Eden* was a bestseller and became extremely popular upon its release. Steinbeck wrote a friend: "I am getting flocks of letters [ . . . ] People write as though it were their book." The popularity of the book would undergo a resurgence in 2003, when it was an Oprah's Book Club pick. The book has been adapted into a 1955 film, directed by Elia Kazan and featuring James Dean in one of his few starring roles. The movie appears on AFI's list of the Top 400 American Films. "But no one can doubt its merits as the work of a great storyteller. It compels and holds the reader's fascinated attention from the first chapter to the last" (Contemporary review in the *Washington Post*). Near Fine in Near Fine dust jacket.





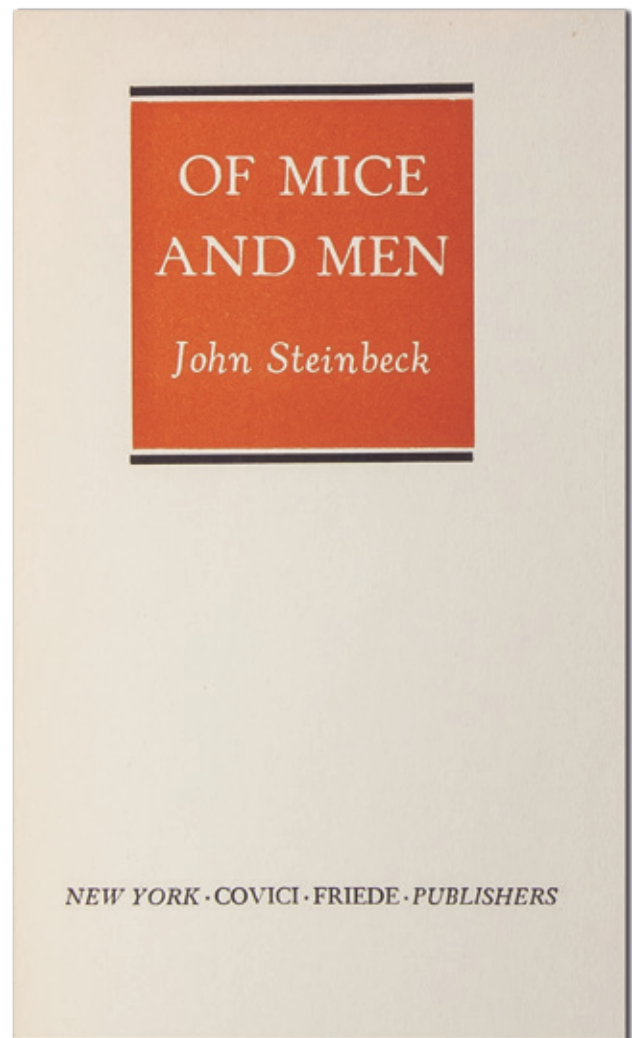
*One of Steinbeck's most profound and tragic works*

**66. Steinbeck, John**

**OF MICE AND MEN**

New York: Covici Friede, 1937. First edition. A Fine copy of the book in just about Fine dust jacket. Dust jacket with the spine a trifle faded, otherwise in exceptional condition. A true first printing with the textual points on pages 9 and 88 as well as the priced dust jacket (avoid any dust jacket that doesn't retain the original price, \$2.00). One of just 2,500 copies and becoming scarce in this condition.

Steinbeck's tragic novella portraying the life of two migrant farm-hands in California, unlikely friends cherishing the common dream of a better life. When George realizes that Lennie's childlike understanding of the world has led to irreparable violence, George ends Lennie's life as mercifully as he can before the arrival of a lynch mob. "If the story were callously told, the conclusion might be unbearable. But Mr. Steinbeck has told it with both passion and dexterity. The patient comradeship is developed in a series of homely episodes, conveyed in the vernacular of two lonely men blundering about their small world...Of Mice and Men is the dark side of an idyll" (Contemporary New York Times review). One of the author's most profound works. Fine in about Fine dust jacket.



*One of the greatest gothic horror stories ever created*

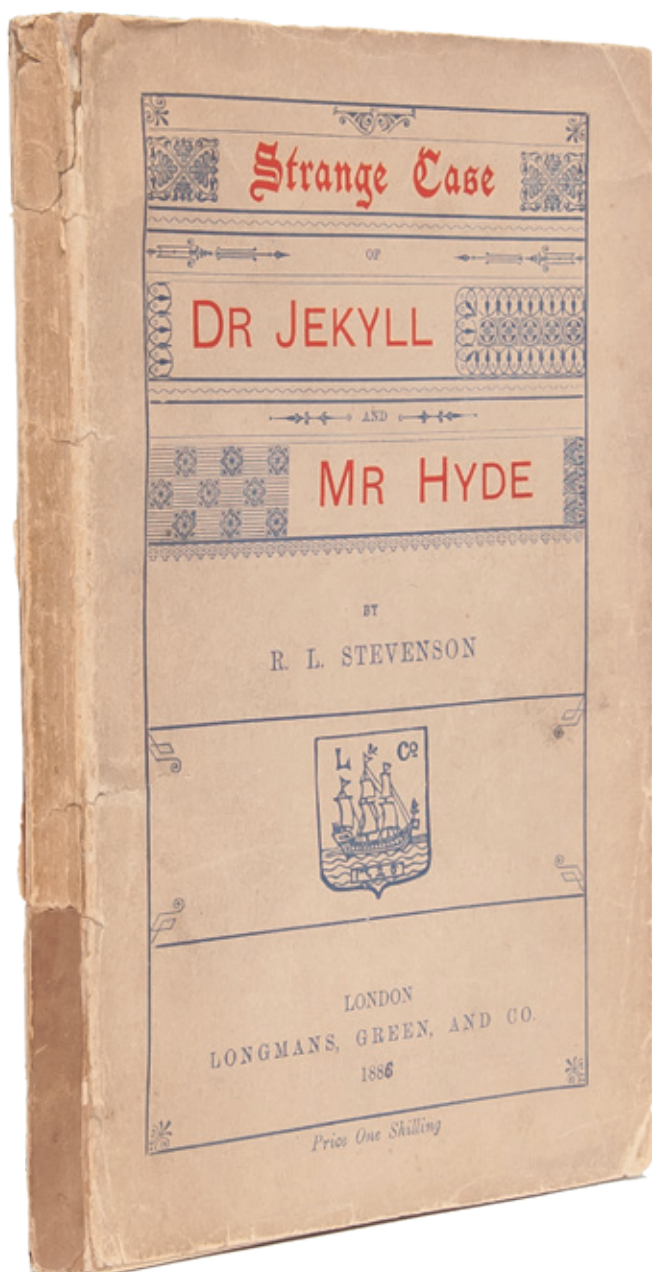
**67. Stevenson, Robert Louis**

**STRANGE CASE OF DR. JEKYLL AND MR. HYDE**

London: Longmans, Green, and Co., 1886. First UK edition. First issue with the date changed by hand to 1886 on the front wrapper, preceding the UK hardbound copy by approximately one week. A Very Good copy with the lower quarter of the spine replaced. Minor soiling and wear to the covers, but internal contents generally clean and in attractive condition.

A major work of intellectual and creative genius, standing with Shelley's *Frankenstein* and Wilde's *Dorian Gray* as one of the greatest gothic horror stories ever concocted. A nuanced portrayal of a character able to release his immoral alter-ego by drinking a potion, Stevenson's novel reveals how in time a darkness becomes capable of overshadowing good. An immediate best-seller, it has remained a favorite tale and spawned numerous adaptations, most recently Marvel's *Incredible Hulk*.

Prideux 17. Very Good.





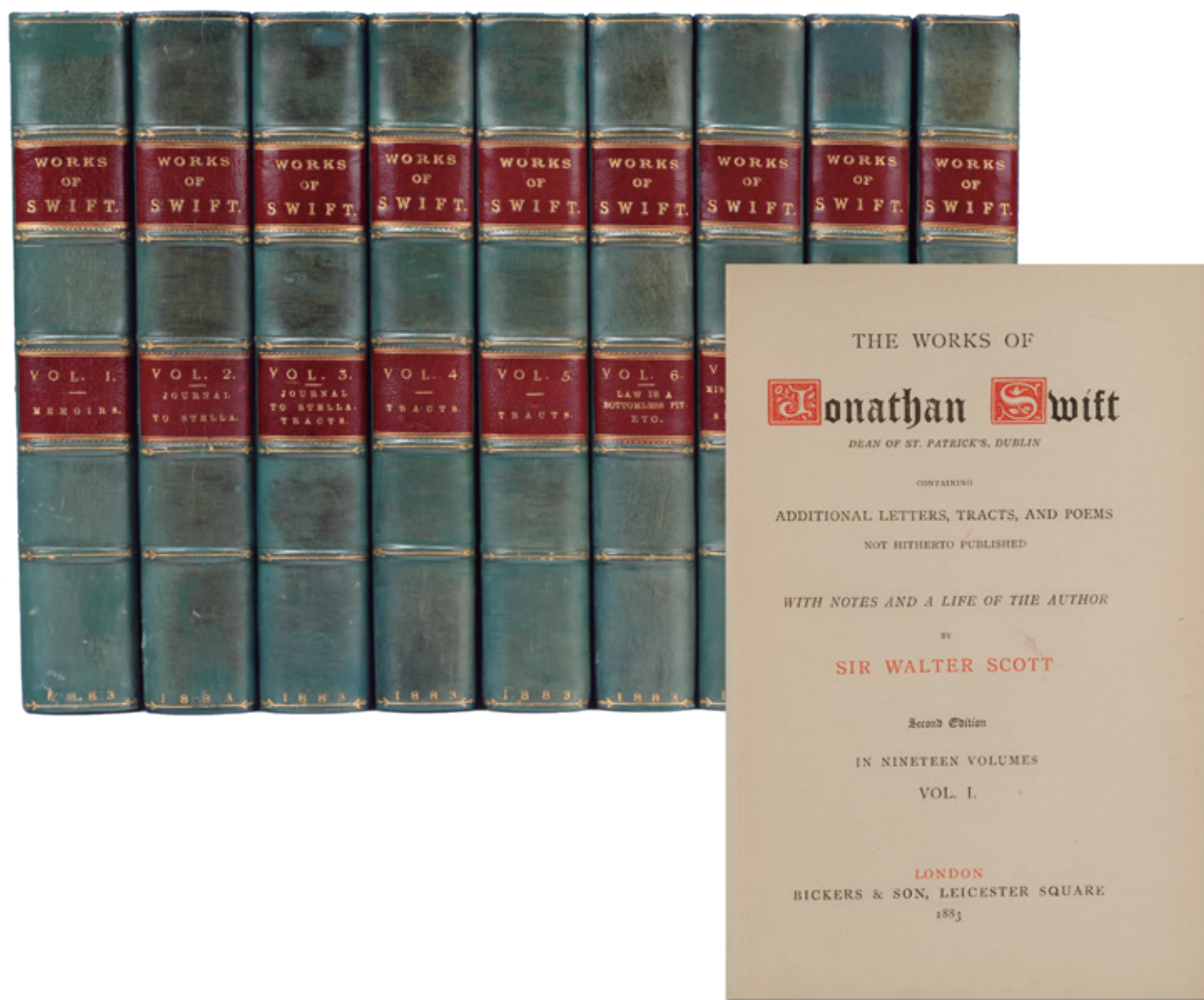
*Some of the most influential satirical works in English*

## 68. Swift, Jonathan

### THE WORKS...WITH NOTES AND A LIFE OF THE AUTHOR BY SIR WALTER SCOTT (IN 19 VOLS.)

London: Bickers & Son, 1883-1884. Limited to 750 numbered copies signed by the publishers (this copy being 497). Nineteen octavo volumes (216 x 143 mm). Early twentieth-century three-quarter turquoise polished calf, ruled in blind, over marbled boards by Tout & Sons for Estes & Lauriat of Boston (stamp-signed on the verso of the front free endpaper). Spines with five raised bands and two red morocco gilt lettering labels, top edge gilt, others uncut, marbled endpapers. Minor rubbing to extremities, spines very slightly and uniformly faded. Engraved frontispiece portrait and one additional plate in Volume 1. A Near Fine set.

Works by one of literature's key satirists. Swift was in his late 30s and already had a career as a priest when his first satires, *A Tale of a Tub* and *The Battle of the Books*, were published. The former caused quite a sensation – many people thought that Swift was attacking religion itself, as opposed to its more negative aspects – but it would also make Swift a household name. Swift served for a time in politics before eventually taking up a Church position in Ireland. Though he considered himself like “a rat in a hole,” he started to publish many of his most famous works, including *A Modest Proposal* and, of course, *Gulliver's Travels*. Here, his works are drawn together, with commentary and a biography by one of the period's leading historical novelists.

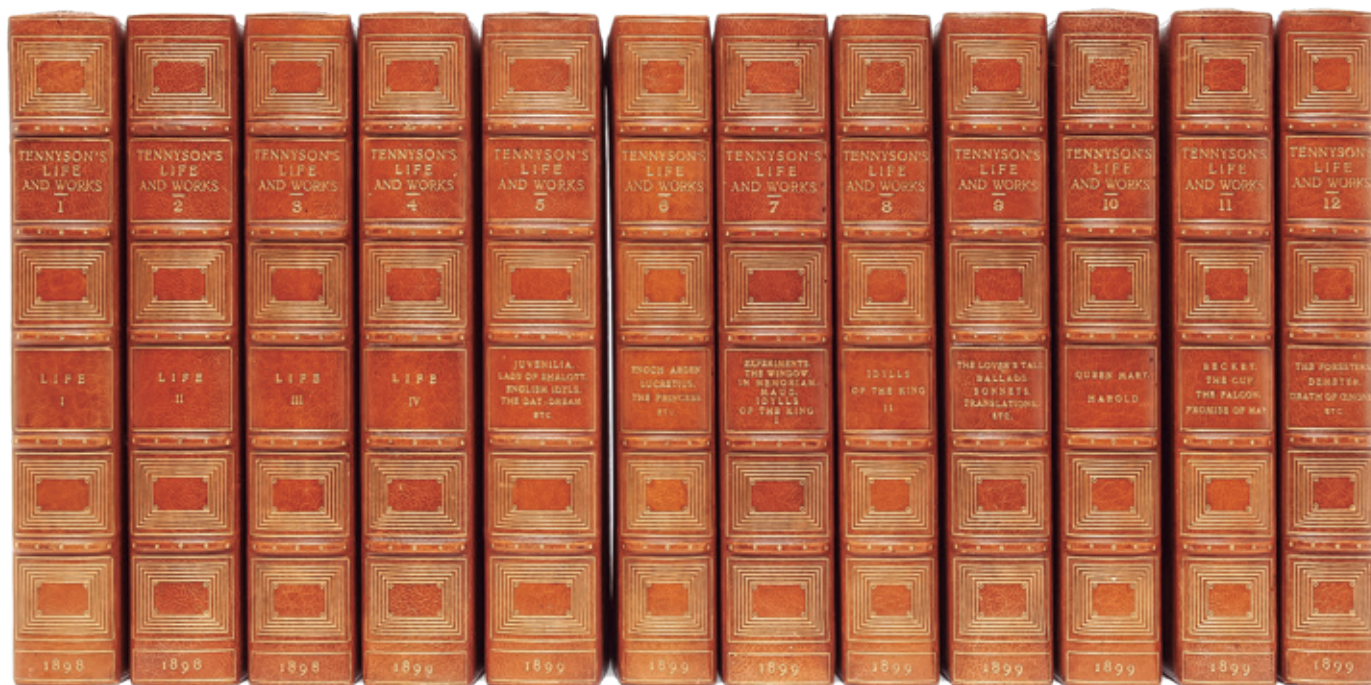
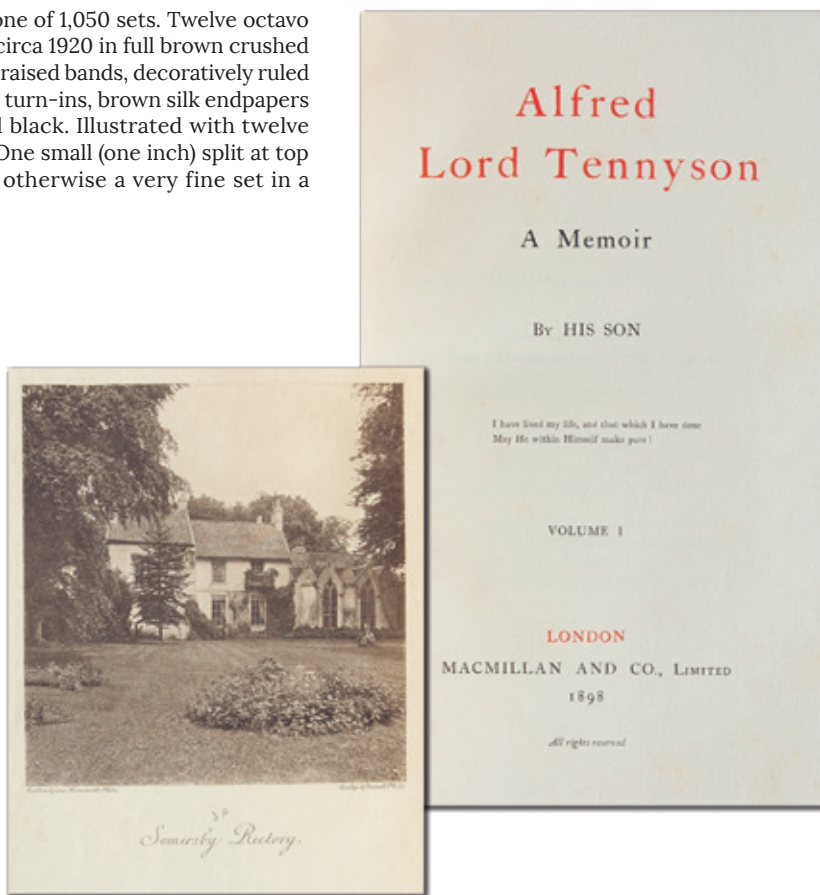


**69. Tennyson, Alfred, Lord**

**THE LIFE AND WORKS OF ALFRED LORD TENNYSON (IN 12 VOLS.)**

London: Macmillan and Co., 1898-1899. Edition de Luxe, one of 1,050 sets. Twelve octavo volumes (217 x 146 mm). Finely bound by Bayntun of Bath circa 1920 in full brown crushed morocco, covers decoratively ruled in gilt, spines with five raised bands, decoratively ruled and lettered in gilt in compartments, gilt board edges and turn-ins, brown silk endpapers and liners, all edges gilt. Title-pages printed in red and black. Illustrated with twelve frontispieces and a facsimile of Tennyson's handwriting. One small (one inch) split at top of front joint of Volume 1, some light marginal foxing, otherwise a very fine set in a handsome binding.

Alfred Tennyson, 1st Baron Tennyson, FRS was Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets. Tennyson excelled at penning short lyrics, such as Break, Break, Break, The Charge of the Light Brigade, Tears, Idle Tears and Crossing the Bar. Much of his verse was based on classical mythological themes. Tennyson also wrote some notable blank verse including Idylls of the King, Ulysses, and Tithonus. A number of phrases from Tennyson's work have become commonplaces of the English language, including "Nature, red in tooth and claw" (In Memoriam A.H.H.), "Tis better to have loved and lost than never to have loved at all," "Theirs not to reason why, theirs but to do and die," "My strength is as the strength of ten, because my heart is pure," "To strive, to seek, to find, and not to yield," "Knowledge comes, but Wisdom lingers," and "The old order changeth, yielding place to new."





*Eloise is a gift that keeps on giving*

**70. Thompson, Kay; Hilary Knight, Illustrator**

**ELOISE AT CHRISTMASTIME**

New York: Random House, 1958. First edition. A just about Fine book with a small scuff to the upper rear board and the slightest wear to spine extremities, else quite bright and pleasing. In a bright, Near Fine jacket with a few small chips to spine extremities and corners, and a small closed tear to the lower front corner repaired with tape on the verso. In all, a clean and neat copy with none of the usual fading.

Eloise greets the Christmas holiday period with open arms and festive mischief. She goes caroling, gives gifts, and waits patiently for Santa who “looked terribly well,” according to Eloise. Hilary Knight’s renowned illustrations offer their own surprises in this droll celebration of Christmas spirit. Fine in Near Fine dust jacket.



*“If you come to Paris with Eloise you  
will always be glad you did”*

**71. Thompson, Kay; Hilary Knight,  
Illustrator**

**ELOISE IN PARIS**

New York: Simon & Schuster, 1957. First edition. Near Fine book in like jacket, with slight sunning to top edges and a bump to the front board. Internally bright and unmarked. Jacket with a hint of toning, mostly affecting the spine and front panel. In all a pleasing copy of this charming Eloise story, which finds its heroine away from the Plaza Hotel and exploring the City of Lights.

Paris is full of excitement, and even the preparations are exciting as Eloise packs and departs for the French capital. The City of Lights keeps Eloise entertained as she sees new sights and tries to make sense of the differences between French and American culture. “You cawn’t cawn’t cawn’t get a good cup of tea they simply do not boil the water so you have to have champagne with a peach in it instead.” Luckily, a lack of good tea doesn’t stop Eloise’s adventures as she romps through Paris. Near Fine in Near Fine dust jacket.



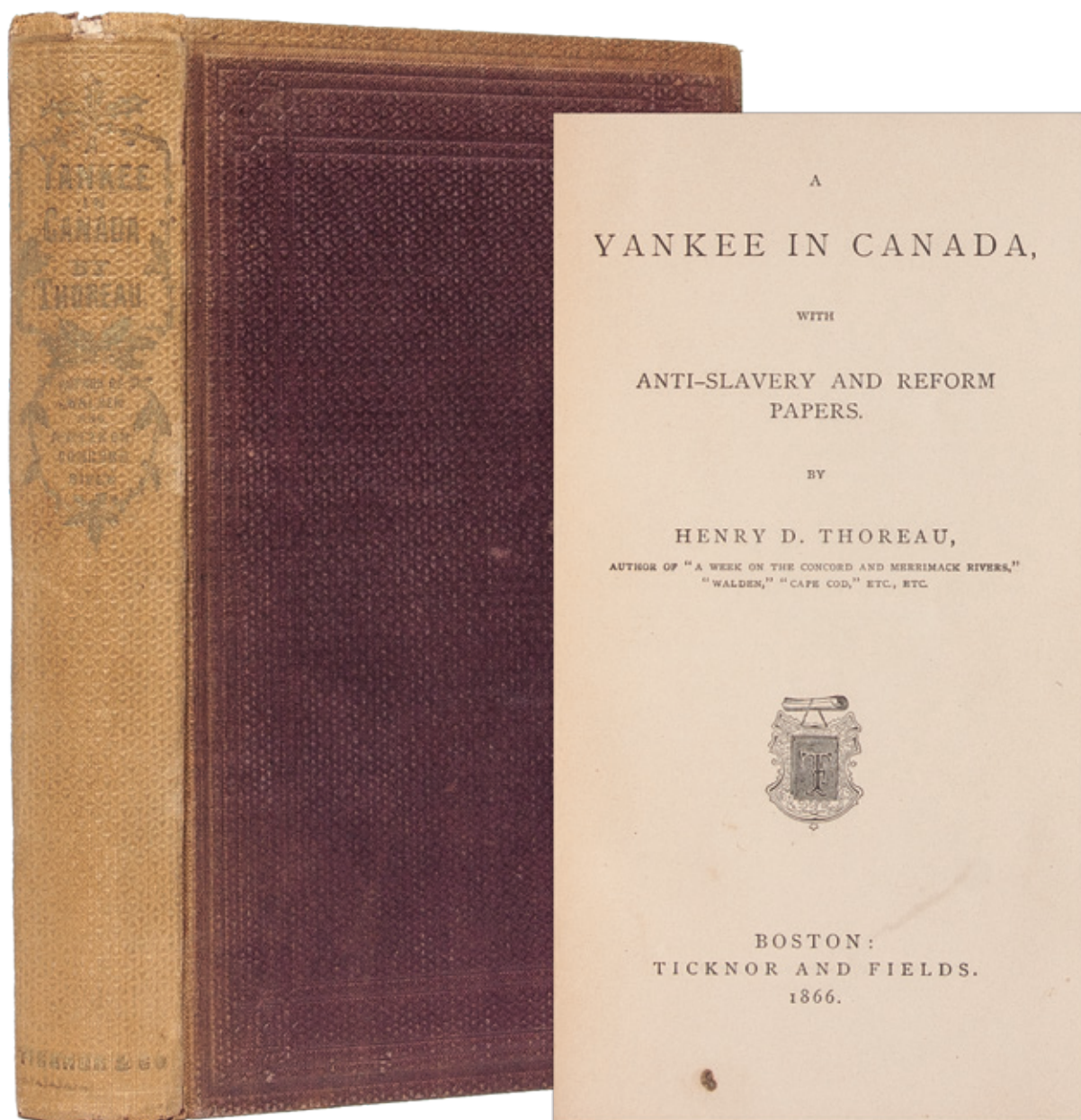
*First hardcover book publication of Thoreau's essay Civil Disobedience*

**72. Thoreau, Henry David**

**A YANKEE IN CANADA, WITH ANTI-SLAVERY AND REFORM PAPERS**

Boston: Ticknor and Fields, 1866. First edition. Bound in publisher's original "C" cloth, binding "A," BAL 20117. One of 1546 copies. A Very Good+ copy with the spine sunned and a small chip from the crown. A contemporary owner's signature on the first blank, dated 1867. An excellent copy internally.

After Henry David Thoreau's 1862 death, the Boston publishers Ticknor and Fields, who had published *Walden*, gathered and published a collection of Thoreau's essays. The majority of the essays in *A Yankee in Canada* outline Thoreau's commitment to social reform, particularly Thoreau's abolitionist writing. For example, *Slavery in Massachusetts* as well as *A Plea for Captain John Brown* appear here. But the most famous and influential of Thoreau's essays included is *Civil Disobedience*. This landmark essay was previously published with the title *Resistance to Civil Government* in Elizabeth Peabody's *Aesthetic Papers*, but it appears in the present volume with the title that encapsulates one of its central arguments: how civil disobedience can be a just response to governmental tyranny. An important collection of influential essays from a profound American thinker. Very Good +.





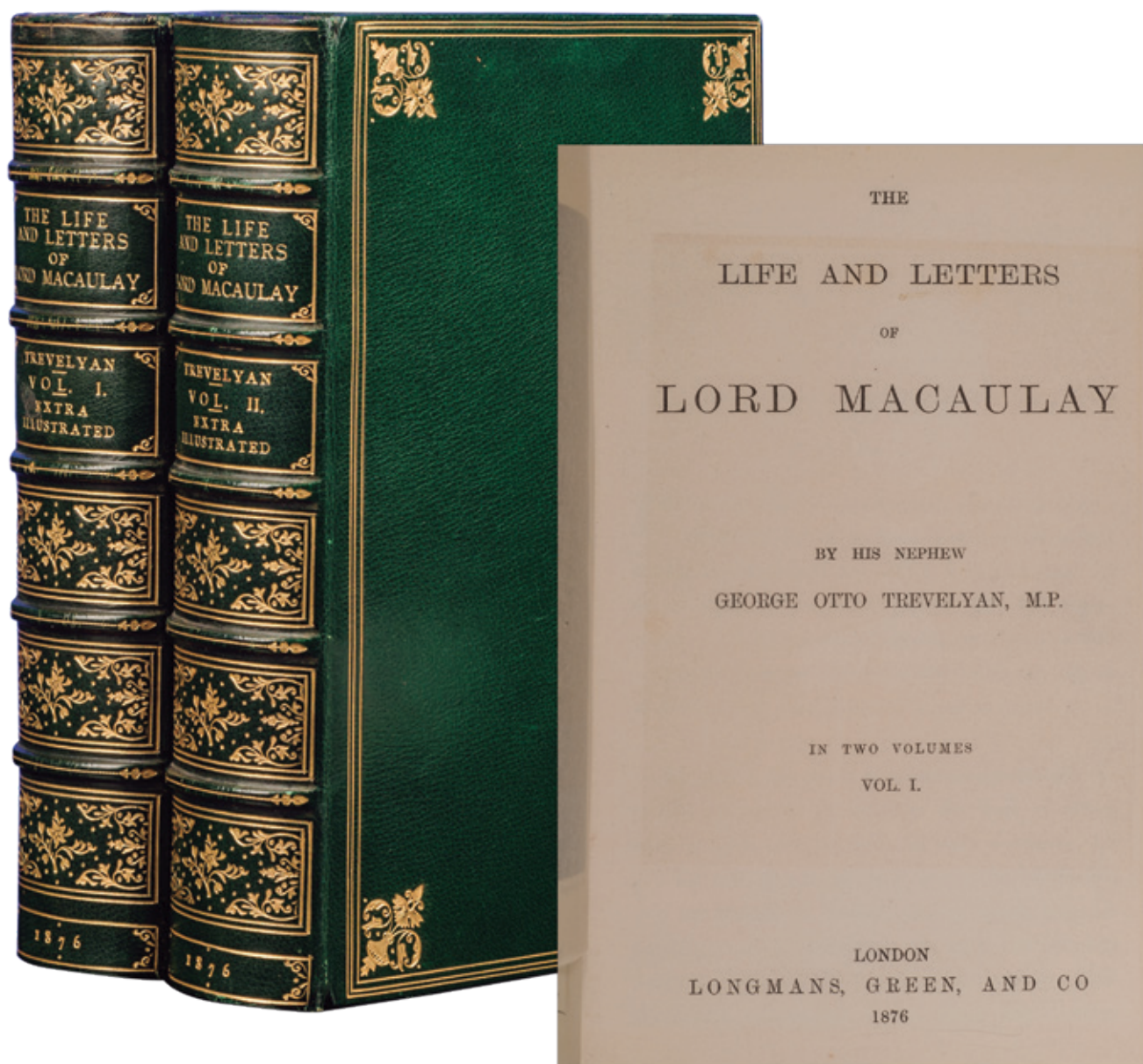
*With exceptional illustrations, finely bound*

### 73. Trevelyan, George Otto

## THE LIFE AND LETTERS OF LORD MACAULAY

London: Longmans, Green, and Co., 1876. First edition. Extra Illustrated with seventy-seven fine portraits and views, including thirty-seven in color. Two octavo volumes (209 x 133 mm). Bound circa 1910 by Root & Son of London in full dark green morocco. Covers decoratively bordered in gilt, spines with five raised bands elaborately tooled and lettered in gilt in compartments, green silk liners and end leaves, all edges gilt. Headcap of Volume One expertly and almost invisibly repaired. Collating xii, 475, [1, blank]; viii, 480. Engraved frontispiece portrait of Lord Macaulay in Volume II. Extra-illustrated by the insertion of sixty-eight fine engraved (mainly nineteenth century) portraits, many of which are inlaid to size, including thirty-seven with hand-coloring. In addition there are nine nineteenth century engraved views. A very Fine copy.

Thomas Babington Macaulay, 1st Baron Macaulay, PC was a British historian and Whig politician. He wrote extensively as an essayist and reviewer. His books on British history have been hailed as literary masterpieces. He was a member of the Babington family by virtue of his aunt's marriage to Thomas Babington. Here, his writings are brought together by Sir George Otto Trevelyan, 2nd Baronet OM PC, a British statesman and author. Trevelyan published this work about his maternal uncle in 1876.



*An incredible work of adventure that explores the depths of the human psyche*

**74. Verne, Jules**

**TWENTY THOUSAND LEAGUES UNDER THE SEAS**

London: Sampson Low, Martson, Low, & Searle, 1873. First UK edition. Rare first English language edition of Verne's classic work, preceding the American edition and much scarcer than the 1873 Smith or Osgood US printings. Publisher's original red cloth stamped in black and gilt, rebacked with portions of the spine replaced. Original peach endpapers with a contemporary gift inscription and Burns Bindery ticket. All page edges gilt. Generally in good condition internally. A young reader has written comments at the end of the book in pencil that could be erased, but we've left them as they are kind of charming. Finally publisher's catalogue "For the season 1872-73" has six pages, not eight as seen in some other copies. Whether it's lacking the final advertisement leaf or whether it was issued as such, we cannot say. A Very Good copy overall of a very scarce book. A similar copy (also rebacked and in cloth) brought \$8,750 at auction (Heritage 2018).

"Twenty Thousand Leagues Under the Sea is arguably Verne's masterpiece. As a classic it has aged wonderfully well: it is escapist fun, but it still retains its literary and scientific significance. To dismiss it as simply an adventure story does it a disservice...it is also an eerie tale of isolation and madness, packed full with geographical and scientific accuracies that make the fantastic uncomfortably believable" (The Guardian). A work of incredible imagination, the novel follows the expedition and capture of Professor Pierre Aronnax as he scours the ocean deeps in search of a mysterious "sea monster" reportedly attacking international vessels. As it turns out, the fabulous beast spotted off the coast of New York turns out to be the Nautilus, a secret underwater ship constructed for and commanded by Captain Nemo. An incredible work of adventure that explores the depths of the human psyche. Very Good.





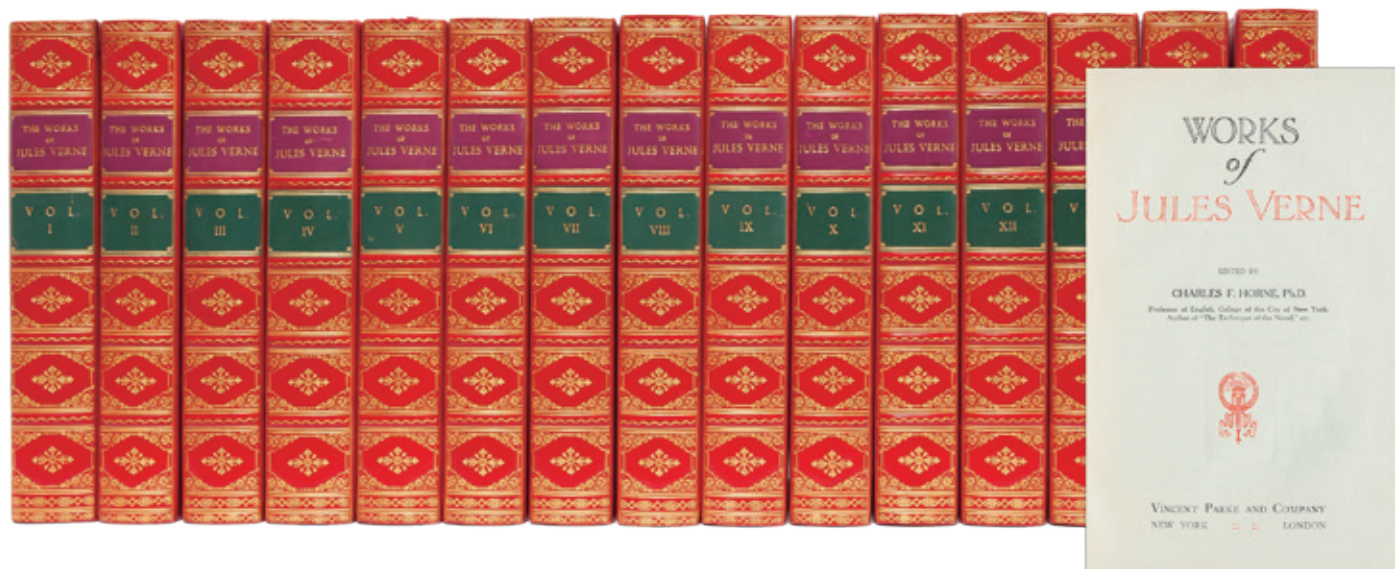
*An absolutely gorgeous, finely bound set of Verne's works*

## 75. Verne, Jules

### WORKS (IN 15 VOLS.)

New York: Vincent Parke and Company, 1911. Edition d'Amiens. Limited to 600 numbered copies, of which this is 122 and signed by R.G. Lancaster, Registrar. Bound by Frost of Bath circa 1960 in full crimson polished calf, covers with double-gilt rules, spines with five shallow raised bands decoratively tooled in gilt in compartments, purple and green morocco gilt lettering labels, board edges and turn-ins decoratively gilt, marbled endpapers, all edges gilt. Fifteen large octavo volumes (220 x 151 mm). Hand-colored frontispieces, signed by the colorist, and numerous tinted plates, with descriptive tissue guards. Volume V has small chip at crown. Hand-illuminated limitation leaf. A very Fine set.

Jules Verne was a "French writer whose works shaped the development of modern science fiction...In 1863 Verne published the first of his Voyages extraordinaires—Cinq semaines en ballon (Five Weeks in a Balloon). The great success of the tale encouraged him to produce others in the same vein of romantic adventure, with increasingly deft depictions of fantastic but nonetheless carefully conceived imaginary scientific wonders. The Voyages continued with Le Voyage au centre de la Terre (A Journey to the Center of the Earth), De la Terre à la Lune (From the Earth to the Moon), Vingtt Mille Lieues sous les mers (Twenty Thousand Leagues under the Sea), and L'Île mystérieuse (The Mysterious Island), in which he foresaw a number of scientific devices and developments, including the submarine, the aqualung, television, and space travel. Verne's novels were enormously popular throughout the world; one in particular, the grippingly realistic Le Tour du monde en quatre-vingt jours (Around the World in Eighty Days), generated great excitement during its serial publication in Le Temps and remained one of his most popular works" (Merriam-Webster's Encyclopedia of Literature). Here in 15 lovely volumes are some of his most imaginative and influential works.



*The book even Vonnegut couldn't get a copy of*

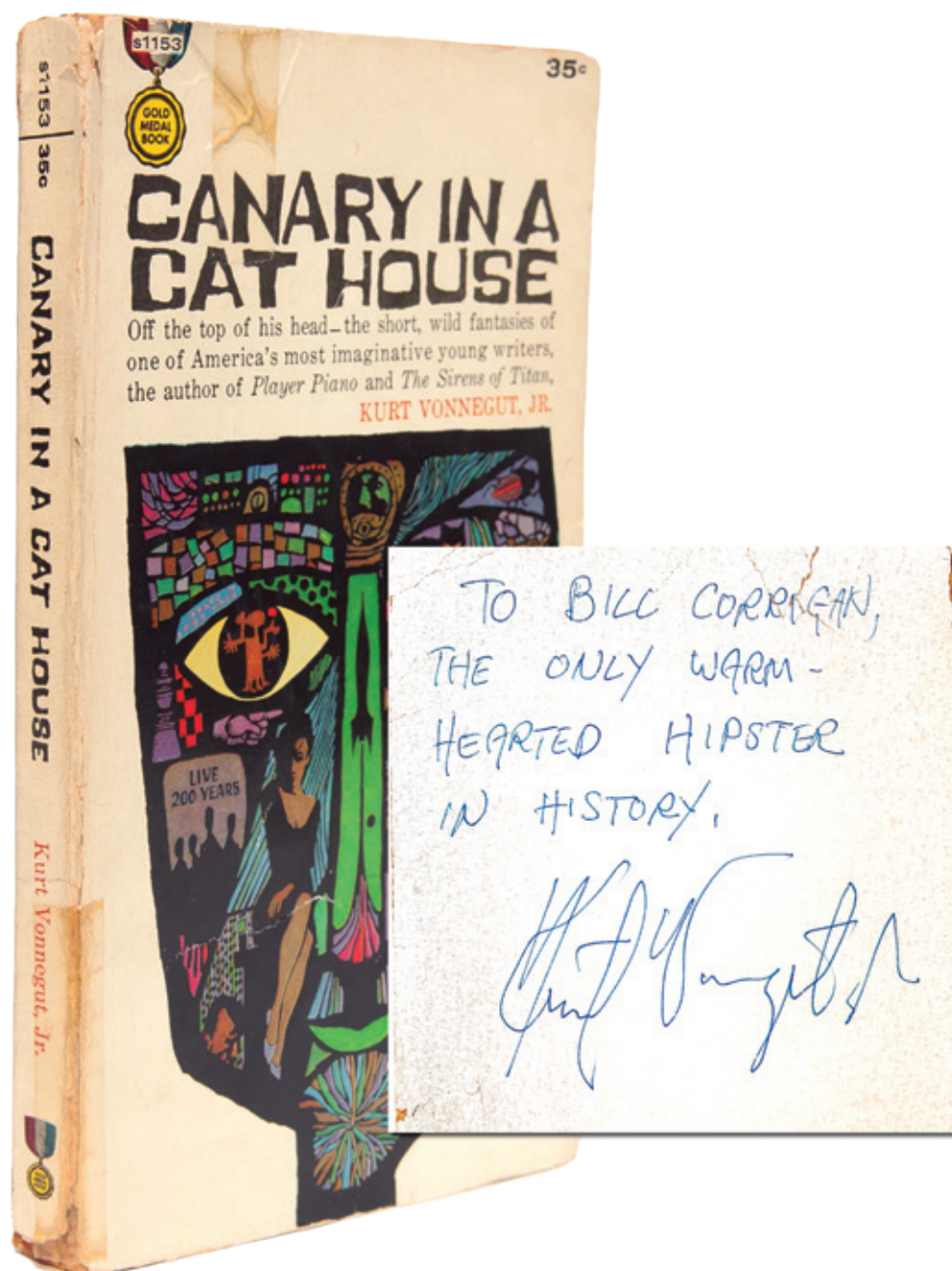
**76. Vonnegut, Kurt**

**CANARY IN A CAT HOUSE**

*Inscribed First Edition*

Greenwich, Conn.: Gold Medal Books, 1961. First Edition. A paperback original. Inscribed by the author to his friend and student: "To Bill Corrigan, The only warm-hearted hipster in history. Kurt Vonnegut Jr." A funny and warm inscription from Vonnegut. Book Very Good only with wear and cracking at the spine, amateur tape repairs and general browning to the pages.

Comprised of twelve masterful short stories, *Canary in a Cat House* was printed only once. According to the Kurt Vonnegut Museum and Library, when presented with a copy to sign in the early 1980s, Vonnegut replied "I wish I had one of these" (Provine). Very Good.





*Illustrating the cat Peter, possibly drawn from Wain's own life*

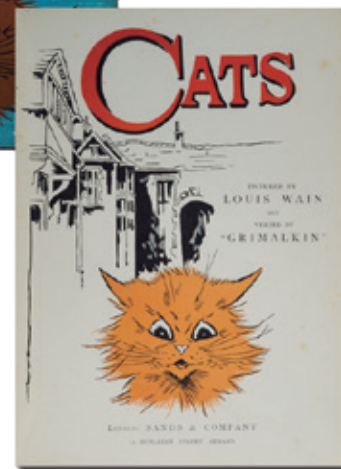
## 77. Wain, Louis

### CATS

London: Sands & Company, [1901]. First edition. Publishers dark blue cloth over boards, front cover pictorially stamped in red, black, brown and white. Three-color pictorial title-page and twenty-one full page black and white drawings. A Fine copy.

This book contains several illustrations of a cat called Peter. "It is not, I think, too far-fetched to speculate that Louis Wain's having met Peter changed the course of domestic history. Certainly, the attitude of the general public towards cats, and their feeling (or otherwise) for cats was greatly affected by Louis Wain's work... Wherever Peter came from, he was certainly born in 1883, and may therefore have been a belated wedding present. It was in that year that Louis first drew cats, and Emily's illness no doubt contributed to his later concentration on what eventually became an obsession" (Dale).

Dale 31.



*From the man who set the style for cat illustrations of the period*

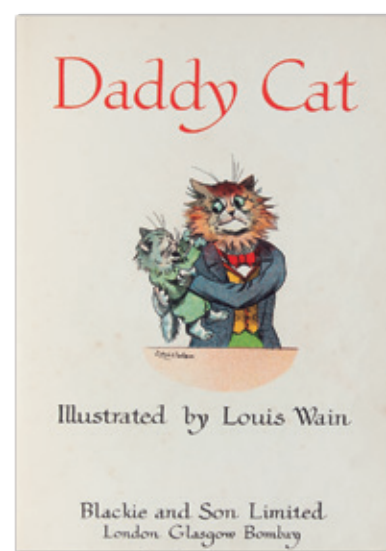
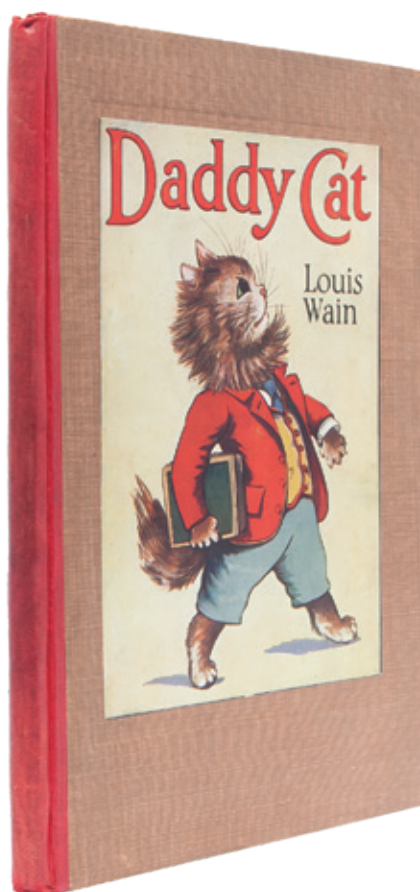
## 78. Wain, Louis (illustrator)

### A DAY IN THE LIFE OF DADDY CAT

London: Blackie and Son Limited, [n.d. c. 1914]. First edition. Original quarter red cloth over tan cloth boards, front cover with full-color illustration (taken from the color illustration on page 13) pasted-on, pictorial gray end-papers. Quarto (245 x 172 mm). 36 pages. Color pictorial title-page and thirty-four full-page color illustrations. A spectacular copy. Very scarce, especially in this condition.

At the end of the last century, Louis Wain (1860–1939), the Edwardian cat artist, became a household name as an illustrator of cats, whom he depicted in all sorts of activities, from skating and playing cricket to driving motor cars, attending dances, and playing musical instruments. "He invented a cat style, a cat society, a whole cat world. English cats that do not look like Louis Wain cats are ashamed of themselves" (H.G. Wells).

Dale 50.



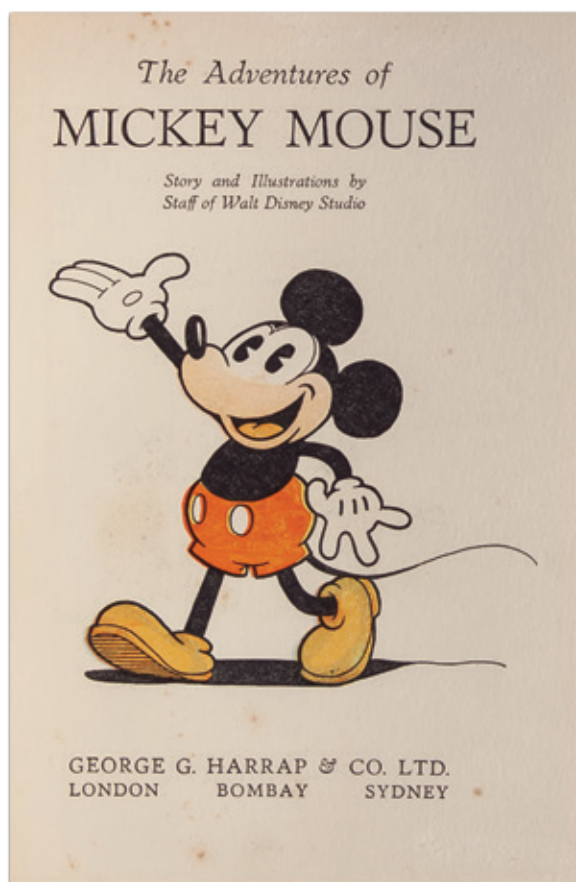
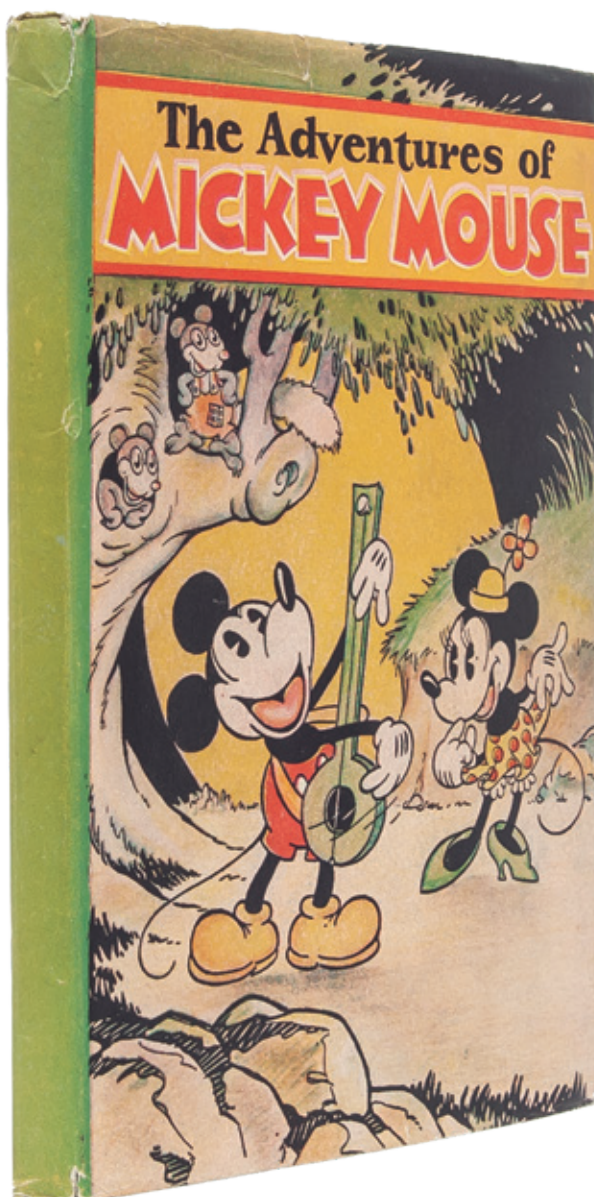
*The first major Disney story book published in the UK and the first appearance of Donald Duck*

79. [Walt Disney Studios]

# THE ADVENTURES OF MICKEY MOUSE

London: George G. Harrap & Co. Ltd, [1931]. First UK edition. Publishers color pictorial boards, color pictorial endpapers. Original color pictorial dust jacket with price 1/6d on front flap. [32] pages including title-page and dedication. Profusely illustrated with color drawings. A wonderful copy of the first major Disney story book published in the UK.

Every page is illustrated in color with Mickey and the gang in this early and significant presentation of their antics and personality development. In fact, this book includes the first reference to Donald Duck, who didn't become a real Disney character until 1934. These characters have dominated the imagery and ideas of generations of children and this is one of the earliest appearances.





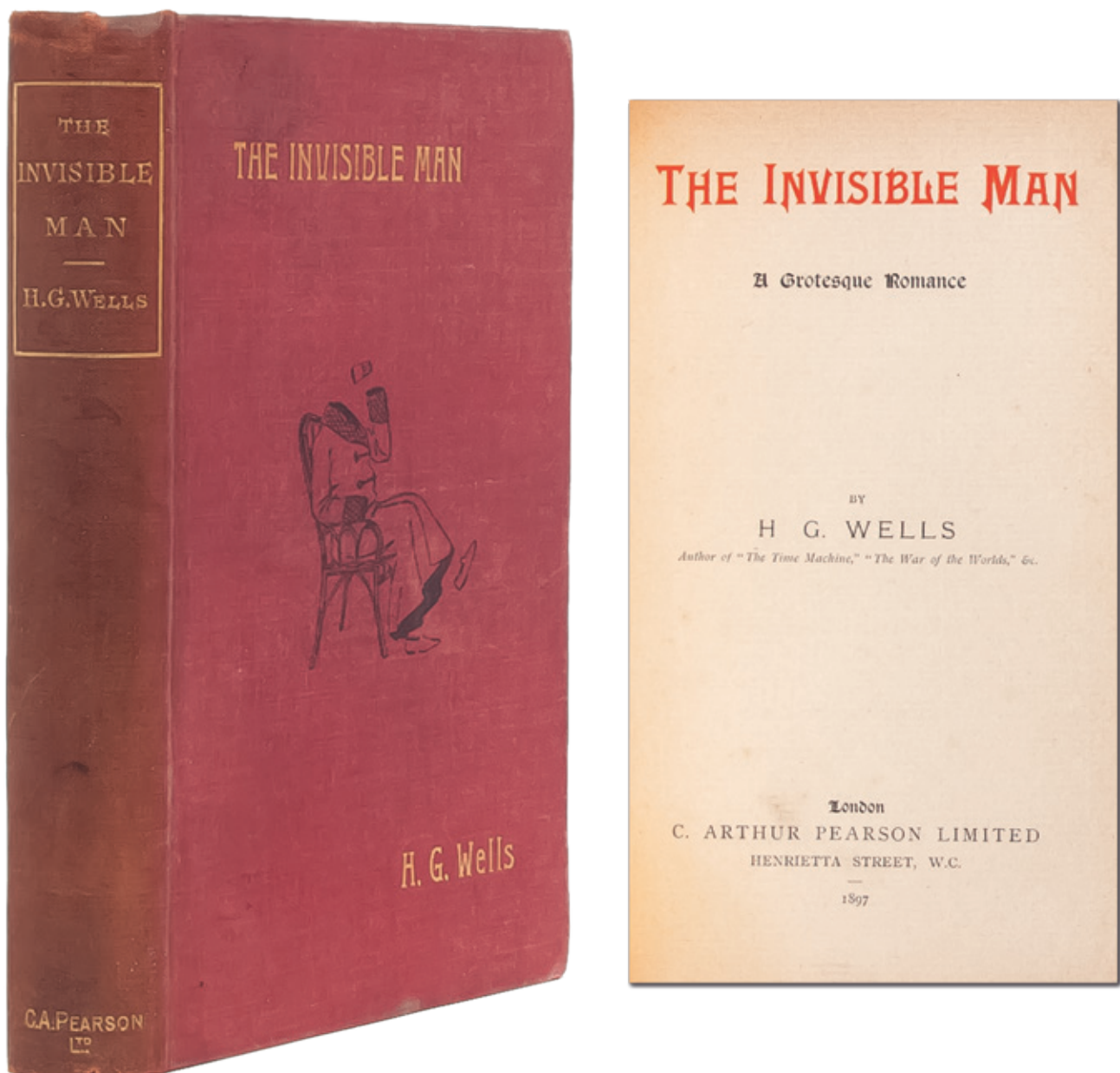
*An important consideration of the benefits and dangers of science, and the definition of humanness*

## 80. Wells, H.G.

### THE INVISIBLE MAN

London: C. Arthur Pearson Limited, 1897. First Edition. Original red publisher's cloth binding with gilt titles to spine and front board; black illustration to front board. In Very Good+ condition with the spine a bit darkened and the hinges repaired, as often. Contemporary owner's name on the front end paper, dated October 13th, 1897.

H.G. Wells connects science with philosophy in this novel, which reimagines and modernizes Plato's tale of The Ring of Gyges. According to Plato, the power of invisibility could corrupt anyone possessing it, giving them the upper hand over friends and enemies alike. Wells' lead character Griffin, a scientist, succeeds in doing just this. "Griffin gives in to many of the same temptations. He robs. He injures. He kills...But even though Griffin is guilty of his share of crimes, his goal is not to indulge in hedonism. His goal is just the opposite: he wants to stop being invisible" (Frederick). Ultimately, the practical problems of being an invisible human work counter to Griffin's interests. The need to be clothed, the isolation from other humans lead to Griffin's downfall and death at the hands of a terrified mob. Indeed, much as his actions dehumanize Griffin, his invisibility allows the mob attacking him to treat him as less than human. An exceptionally important consideration of the benefits and dangers of science, and the definition of humanness at the turn of the century. Very Good +.



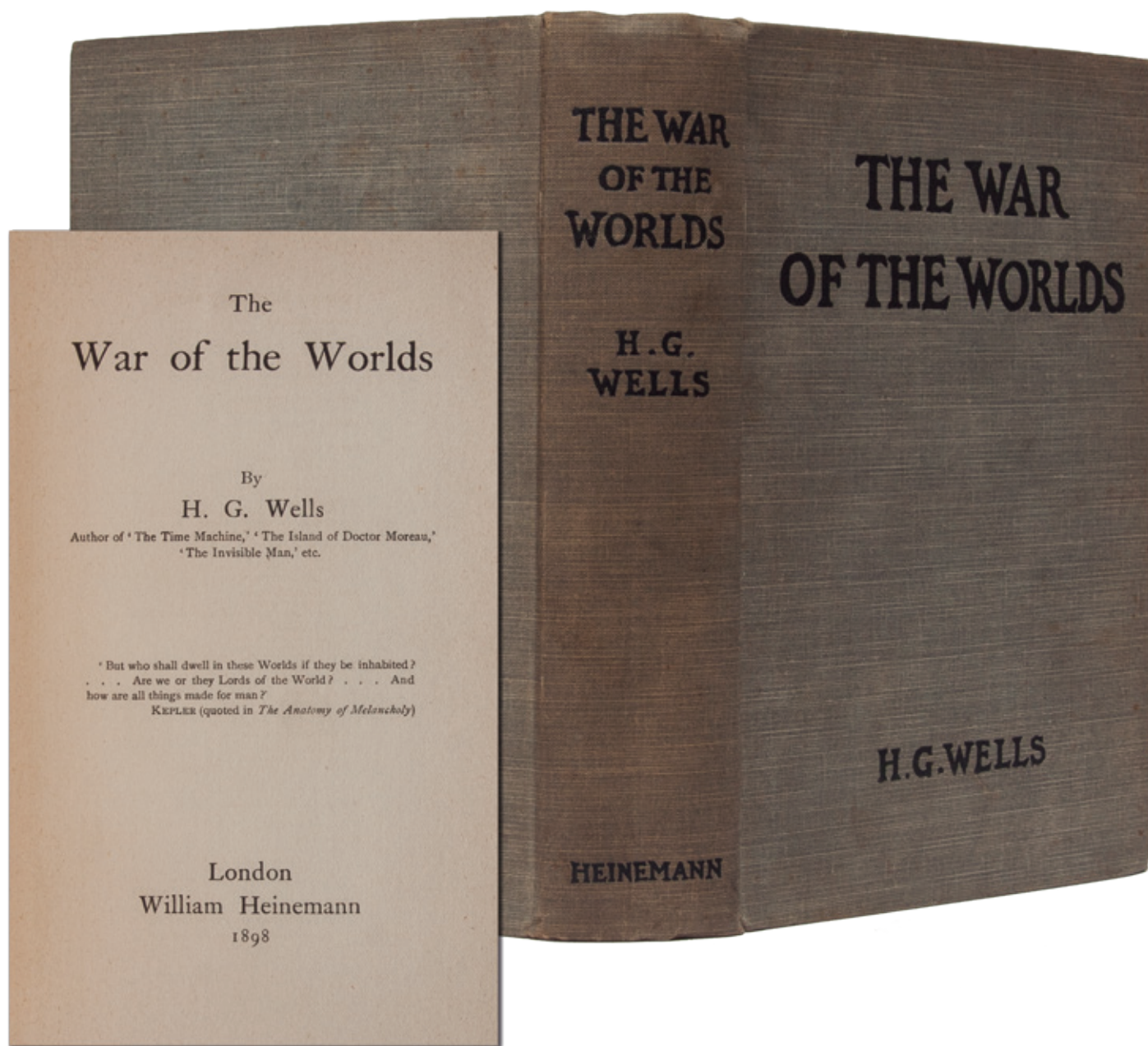
*Wells' groundbreaking exploration of the benefits and downfalls of scientific exploration*

**81. Wells, H. G.**

**THE WAR OF THE WORLDS**

London: William Heinemann, 1898. First edition. An excellent, Near Fine copy of Wells' famous science fiction thriller. First state with the publisher's monogram on the rear board and the correct 16-page publisher's autumn 1897 catalogue at the rear. Completely unrestored, with very few faults to speak of.

Throughout his career, Wells was fascinated with man's role in the universe, and about the potential benefits and downfalls that emerged from scientific advancement. Among his novels, *The War of the Worlds* was groundbreaking and is viewed as one of his best. Considered one of the earliest stories of extraterrestrial life, *The War of the Worlds* used alien life as a metaphor for colonization and evolution. From its first release, the book captured the Victorian imagination, and it has remained a success; to date it has never been out of print. "A true classic that has pointed the way not only for science fiction writers, but for how we as a civilization might think of ourselves" (*The Guardian*). Near Fine.





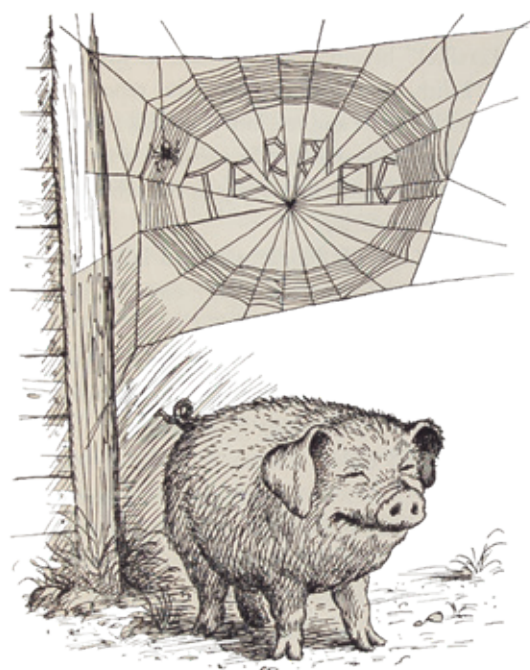
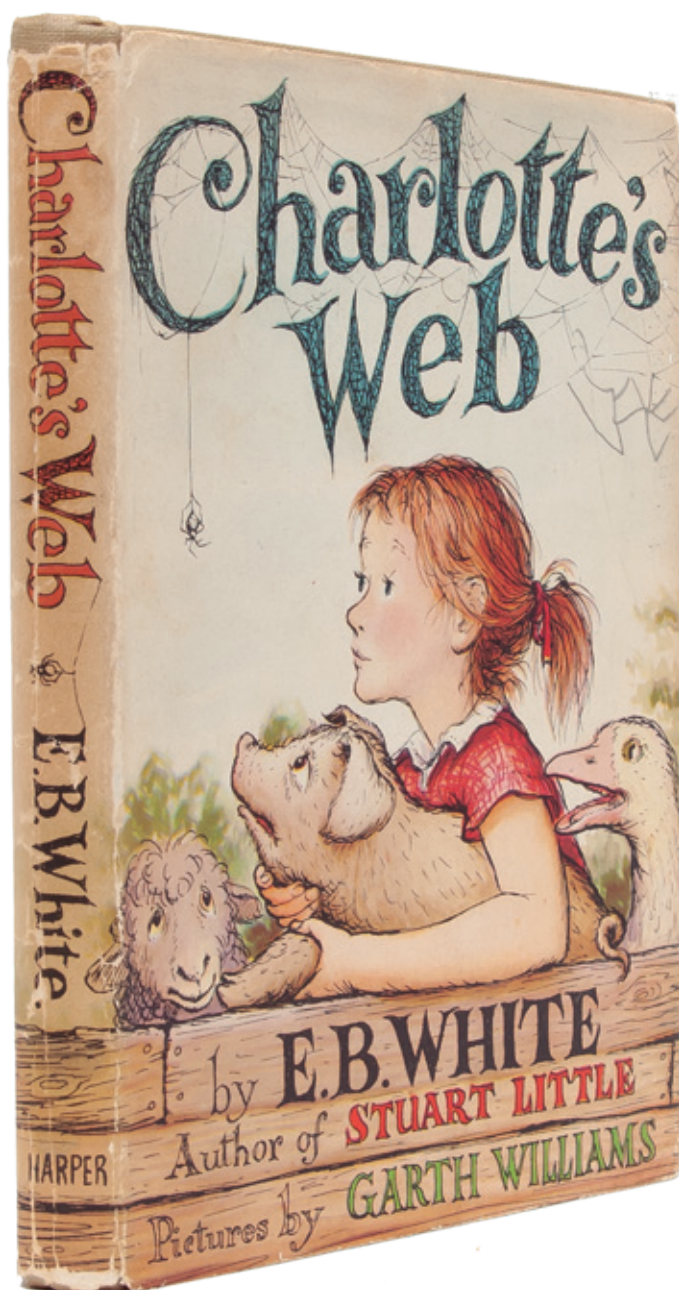
*"Wilbur didn't want food, he wanted love. He wanted a friend"*

## 82. White, E. B. [Elwyn Brooks]

### CHARLOTTE'S WEB

New York: Harper & Brothers, Publishers, 1952. First edition. A Near Fine copy in VG+ dust jacket. Book with bumps to lower boards and fore-edge of front board; cloth is fresh and bright. Ownership initials of N.B. in pencil to front endpapers. Jacket mildly toned at spine, upper front panel, and rear; nicks at corners, small loss to crown, and closed tears to edges of rear panel. Retaining the original (and required) price of \$2.50 to front flap. Overall a pleasing copy of this classic children's book.

"Wilbur didn't want food, he wanted love. He wanted a friend." White's charming story of Wilbur, the runt of the litter, who unexpectedly becomes famous after his spider friend Charlotte spins words into her web advertising Wilbur's good qualities. Though initially Wilbur questions the basis of their friendship and her motives in promoting him, it becomes clear that Charlotte hopes to aid her dear friend in avoiding the butcher's block. A true children's classic, the kind of heart-warming story that is seen too infrequently; the book encourages children to think in new ways about love and friendship among diverse individuals. Near Fine in Very Good + dust jacket.





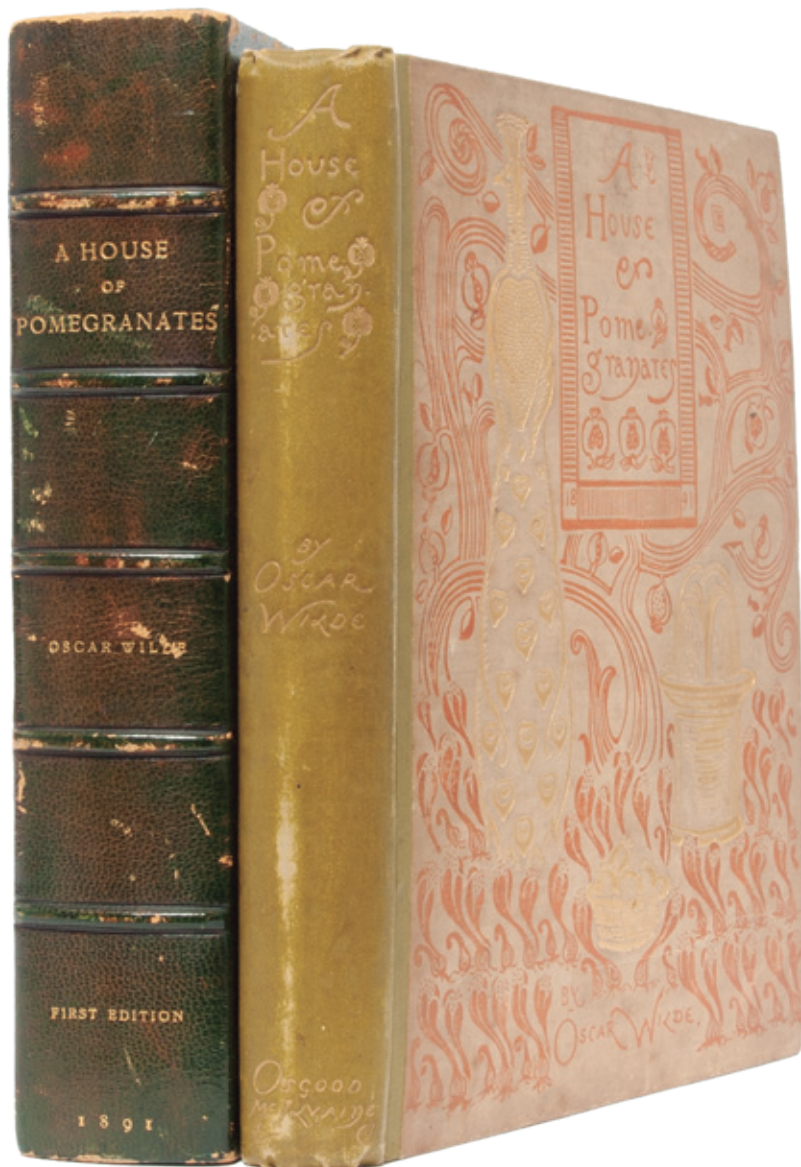
*A controversially mature fairy tale collection for children*

### 83. Wilde, Oscar

## A HOUSE OF POMEGRANATES

London: James R. Osgood, 1891. First edition. Original pictorial publisher's cloth binding stamped in gilt. Boards generally soiled and spine rubbed; front board slightly bowed. Pictorial endpapers with blank bookplate to front pastedown; bookseller's ticket to lower rear pastedown. Light scattered foxing to preliminaries, else internally clean. A scarce work in any condition, of Wilde's controversial and mature fairy tale selection for children. Housed in a custom clamshell and chemise.

A collection of fairy tales from the famed writer, wit, and aesthete. A House of Pomegranates includes stories of illegitimate princes, mermaids, and hunchback dwarfs. This was actually Wilde's second collection of fairy tales—he had been writing such stories for years—after *The Happy Prince and Other Tales*, published in 1888. A House of Pomegranates was met with some controversy, with many reviewers finding the stories too complex for children. But Wilde clearly had more wide-ranging ambitions, and found it absurd that “the extremely limited vocabulary at the disposal of the British child [is] the standard by which the prose of an artist is to be judged...in building this House of Pomegranates I had about as much intention of pleasing the British child as I had of pleasing the British public” (Contemporary Review, New York Times). Very Good +.





*Inscribed first American edition of this Wodehouse title*

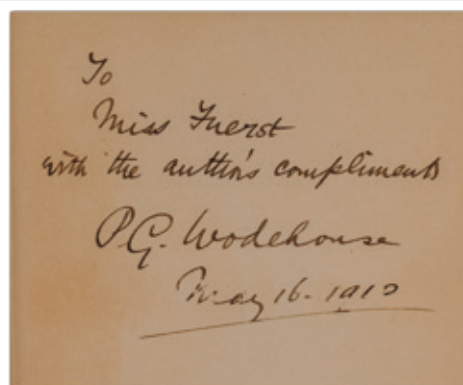
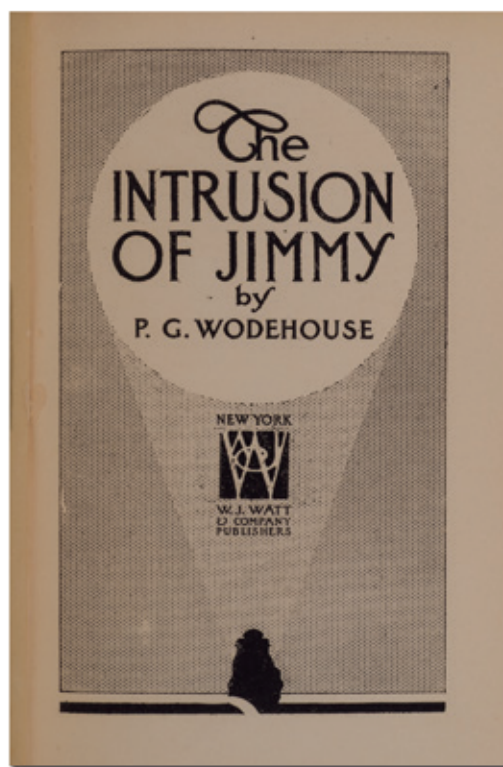
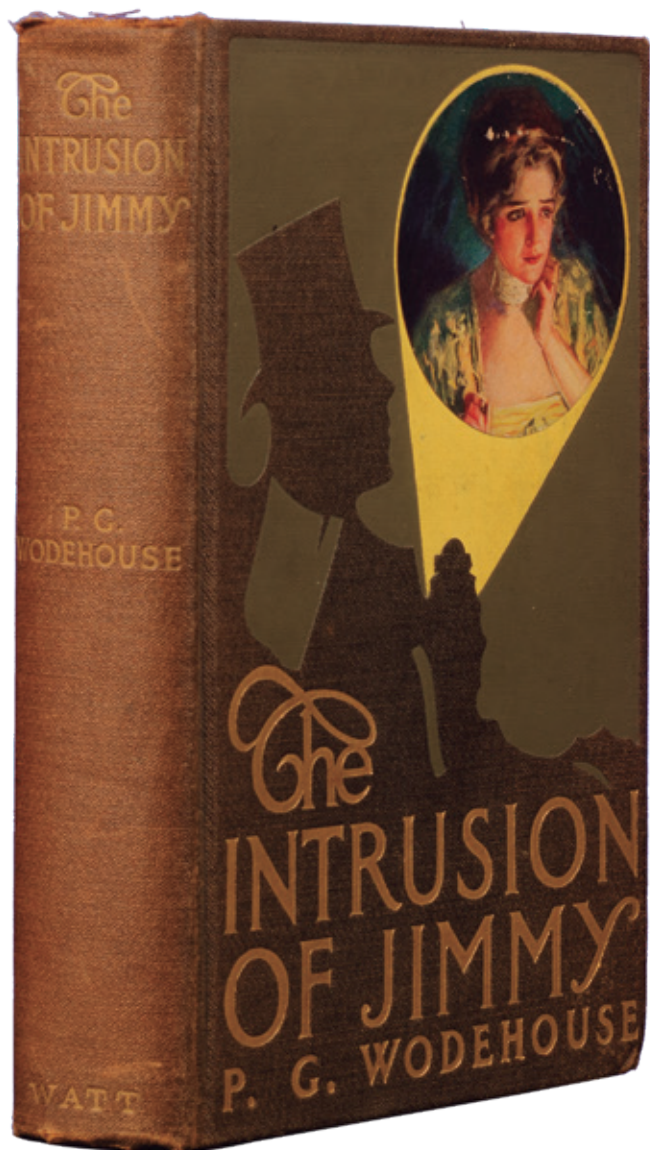
## 84. Wodehouse, P. G.

### THE INTRUSION OF JIMMY

#### *Presentation Copy*

New York: W.J. Watt, 1910. First American edition. Publishers black cloth over boards, front cover pictorially stamped in gilt, gray and yellow with a circular portrait of a woman pasted-on, spine lettered in gilt. Spine very slightly faded, spine lettering a little dull and some fraying at extremities. Collating [ii], color frontispiece (with original tissue guard), title-page (with "Published May" on verso, [vii-viii], 314 with four inserted monochrome plates. Inscribed by the author on the front blank "To / Miss Fuerst / with the author's compliments / P.G. Wodehouse / May 16. 1910" just six days after publication.

The first American edition was published on May 16th, 1910 with the first English edition following six months later on November 15th, 1910, under the title *A Gentleman of Leisure*. The action begins with bachelor Jimmy Pitt in New York; having fallen in love on a transatlantic liner, he befriends a small-time burglar and breaks into a police captain's house as a result of a bet. The cast of characters head to England, and from there on it is a typically Wodehousean romantic story, set at the stately Dreever Castle, overflowing with imposters, detectives, crooks, scheming lovers and conniving aunts.



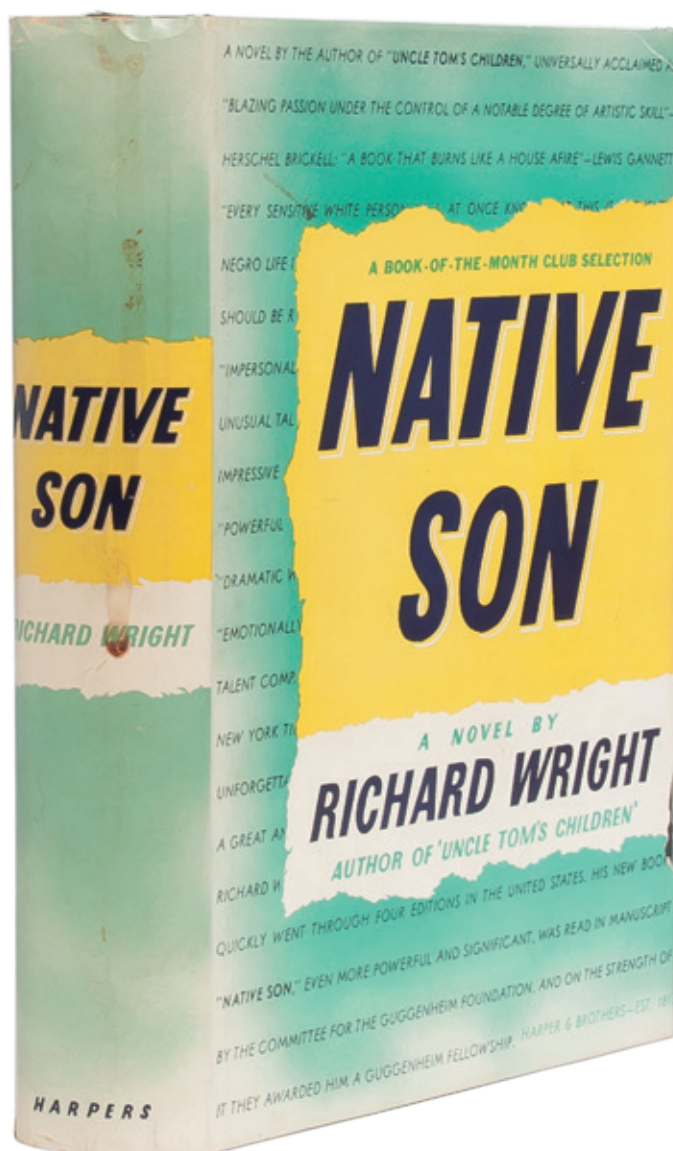
*A cornerstone of African American literature in the correct first state jacket*

**85. Wright, Richard**

**NATIVE SON**

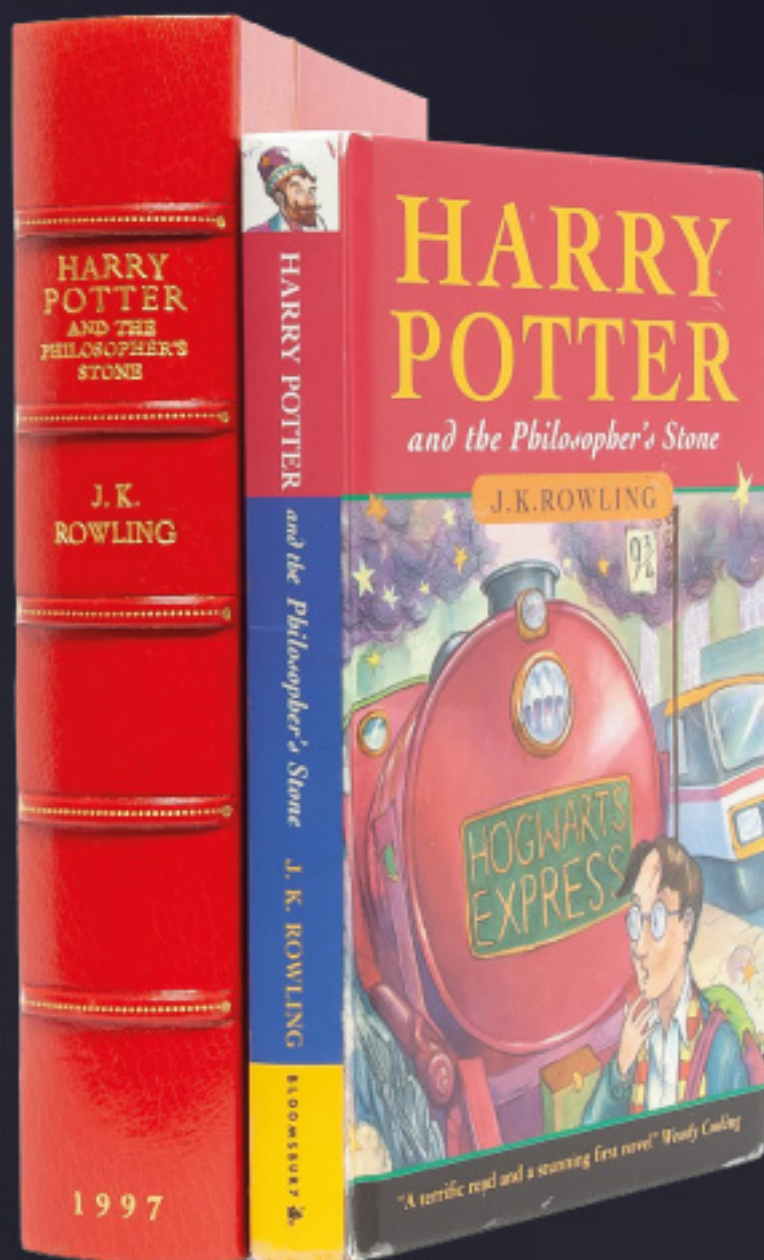
New York: Harper & Brothers Publishers, 1940. First edition. A Near Fine copy in like dust jacket. Book a trifle cocked, jacket with a small chip missing from the front flap fold and a few small stains on the spine. First issue binding in dark blue cloth, with a date of 1940 on the title page, "First Edition" stated on the copyright page and a publisher's code of "A-P" just below the edition statement. Jacket is first issue priced at \$2.50 and without blurbs on the spine.

A difficult and important novel, *Native Son* draws on literary antecedents like *Crime & Punishment* to explore race and racism in America. Depicting the murder of a white woman by a black man, Wright's novel exposed important questions about enduring and systemic oppression of African Americans. "The day *Native Son* appeared, American culture was changed forever,' Irving Howe once wrote, and the remark has been quoted many times. What Howe meant was that after *Native Son* it was no longer possible to pretend...that the history of racial oppression was a legacy from which we could emerge without suffering an enduring penalty. White Americans had attempted to dehumanize Black Americans, and every one carried the scars; it would take more than calling American 'Land of the Free' and really meaning it to make the country whole...*Native Son* also stands at the beginning of a period in which novels by Black Americans have treated the subject of race with a lack of gentility almost unimaginable before 1940" (New York Times). Unlike Civil War and Reconstruction era works that sought to ingrain the Noble Negro in the cultural imaginary, Wright and his peers forced their fellow citizens to confront the history and continuation of racism in all its ugliness. Near Fine in Near Fine dust jacket.









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